Art Nouveau Ornament
Ornement Art nouveau
Jugendstil Ornamente
Ornamentación Arte Nuevo

L'Aventurine

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Foreword

Throughout Europe in the last years of the 19th century, artists and craftsmen, practising each in his own field responded to a desire to revitalize artistic creation by renovating the very bases of the arts. In each country the expression of this new movement took on a distinct character translating the esthetic soul of each nation. In France and Belgium, it is called Art Nouveau or the style 1900, in Germany and Austria, Jugendstil and in Italy stile Liberty or stile Floreale. In Great Britain the Arts and Crafts movement will be the British counterpart of this artistic upheaval.

Despite its multi-faceted presentation, European Art Nouveau presents numerous aspects common to all its branches. Artists devoted themselves to sinuous, dynamic and expressive line. Inspiration was often to be found in the plant world where their serious study of botany led them to create a new graphic language. A dogged determination for synergy in all the various fields of the fine and decorative arts led to a esthetic harmonization of artistic production. Numerous designers were fascinated by the association of text and image on the written page. This characteristic heralded in a new golden age of typography. Artists and typographers set out to create new type sets and decorative elements (vignettes, tail-pieces, borders, fillets and frames) always seeking to establish a graphic balance between text and illustration.

Certain themes were particularly dear to the artists and designers of the period. Plants and flowers such as mistletoe, thistle and lilies underwent countless treatments; the Art Nouveau woman with her long, wavy hair was metamorphosed into a flower or a butterfly. Animals were transformed in conformity with the rules of the new esthetics.

Although the names of the designers are not known to a large audience - Hector Guimard, Eugène Grasset, Maurice Pillard Verneuil, William Morris, Aubrey Beardsley, Alphonse Mucha, Emile Gallé - their works however are easily recognizable and are integral parts of the immense artistic heritage of the period which spans the end of the 19th and the beginning of the 20th centuries.

The most beautiful examples of Art Nouveau ornaments are brought together in this encyclopedia for your viewing pleasure.

Avant-propos

À la fin du XIXe siècle, à travers l'Europe, les artistes et artisans, exerçant dans des domaines très divers, ont souhaité dynamiser la création artistique en renouvelant les fondements mêmes des arts. Dans chaque pays, l'expression de ce nouveau mouvement possède un caractère singulier traduisant l'esthétique de l'âme de chaque nation : en France et en Belgique, il s'appellera Art Nouveau ou style 1900, en Allemagne et en Autriche, Jugendstil, en Italie StileLiberty ou Stile Floreale. En Angleterre, le mouvement Arts and Crafts sera la traduction britannique de ce bouleversement artistique.

Malgré ses multiples facettes, l'Art Nouveau européen présente de nombreux caractères communs à toutes ses tendances. Les artistes vouent un culte presque obsessionnel à la ligne, à la fois sinueuse, dynamique et expressive. Ils cherchent très souvent l'inspiration dans le monde végétal et imaginent un nouveau langage graphique à partir de leur étude approfondie de la botanique. Une détermination farouche de synergie dans tous les domaines de l'art et de l'artisanat se traduit par une harmonisation esthétique de toutes les productions artistiques de l'époque. De nombreux créateurs manifestent également une volonté de mêler le texte et l'image sur la page écrite. Cette dernière caractéristique fait de cette époque un véritable âge d'or de la typographie. Artistes et typographes dessinent de nouveaux caractères, de nouveaux ornements - vignettes, cul-de-lampe, filets, bordures, encadrements - cherchant toujours à établir une plus grande harmonie graphique entre le texte et l'illustration.

Certains thèmes, très chers à l'Art Nouveau, sont particulièrement développés par les artistes et ornemanistes de l'époque. Certaines plantes et fleurs tels le gui, le chardon et le lis subissent d'infinies variations ; la femme à la chevelure longue et ondoyante se métamorphose en fleur ou en papillon, et les animaux sont stylisés selon les lois de cette nouvelle esthétique.

Si les noms de la plupart des créateurs - tels Hector Guimard, Eugène Grasset, Maurice Pillard Verneuil, William Morris, Aubrey Beardsley, Alphonse Mucha, Emile Gallé... - ne sont pas connus du grand public, leurs travaux, en revanche sont reconnaissables entre tous, et font partie de l'immense héritage artistique de cette période charnière entre la fin du XIXe siècle et le début du XXe siècle.

Dans cette encyclopédie ont été réunis pour votre plaisir les plus beaux exemples de l'ornement Art Nouveau.

Vorwort

Zum Ende des 19ten Jahrhunderts suchten Künstler and Handwerker der verschiedensten Richtungen nach neuen Ausdrucksformen, trachteten gar danach, die Grundlagen der überkommenen Kunstformen zu erneuern. Fast jedes Land fand, seiner eigenen Ästhetik entsprechend, andere Formen, um der Seele der Nation gerecht zu werden. In Frankreich und Belgien wurde daraus Art Nouveau oder style 1900, in Deutschland und Österreich der Jugenstil, in Italien Stile Liberty oder auch Stile Floreale. In England umschreibt man diesen künstlerischen Umbruch mit der Bewegung Arts and Crafts.

Trotz unterschiedlichster Facetten hat der europäische Jugendstil doch zahlreiche gemeinsame Tendenzen. Die Künstler frönen schon fast einem Kult der Linie, dynamisch, gewunden und ausdrucksstark muß sie sein. Anregungen finden sie im pflanzlichen Bereich, die neue grafische Sprache basiert auf Erkenntnissen aus der Botanik. Eine wilde Entschlossenheit zur Harmonie findet sich in allen künstlerischen Ausdrucksformen in Kunst und Handwerk jener Zeit. Viele Künstler suchen die Einheit zwischen Text und Bild, so entsteht ein goldenes Zeitalter der Typographie. Der Typograph und Künstler schafft neue Schriften, neue Ornamente – Vignetten, Linien, Leisten, Rahmen – immer auf der Suche nach größtmöglicher grafischer Harmonie zwischen Text und Illustration.

Einige Lieblingsthemen werden von den Künstlern und Stukkateuren des Jugendstil ganz desonders gepflegt. Pflanzen und Blumen wie die Mistel, die Distel und die Lilie werden endlos variiert; Frauen mit langen gewellten Haaren verwandeln sich in Blumen oder Schmetterlinge; Tiere ganz allgemein werden den Gesetzen der neuen Ästhetik unterworfen.

Wenn auch die Namen vieler Künstler – wie Hector Guimard, Eugène Grasset, Maurice Pillard Verneuil, William Morris, Aubrey Beardsley, Alphonse Mucha, Émile Gallé – nicht immer geläufig sind, ihre Werke sind es umso mehr. Sie sind unübersehbarer Teil des immensen künstlerischen Erbes am Übergand vom 19ten zum 20ten Jahrhundert.

Zu Ihrem Vergnügen and für Ihre Arbeit haben wir in diesem Werk die schönsten Ornamente des Jugendstil vereint.

Prólogo

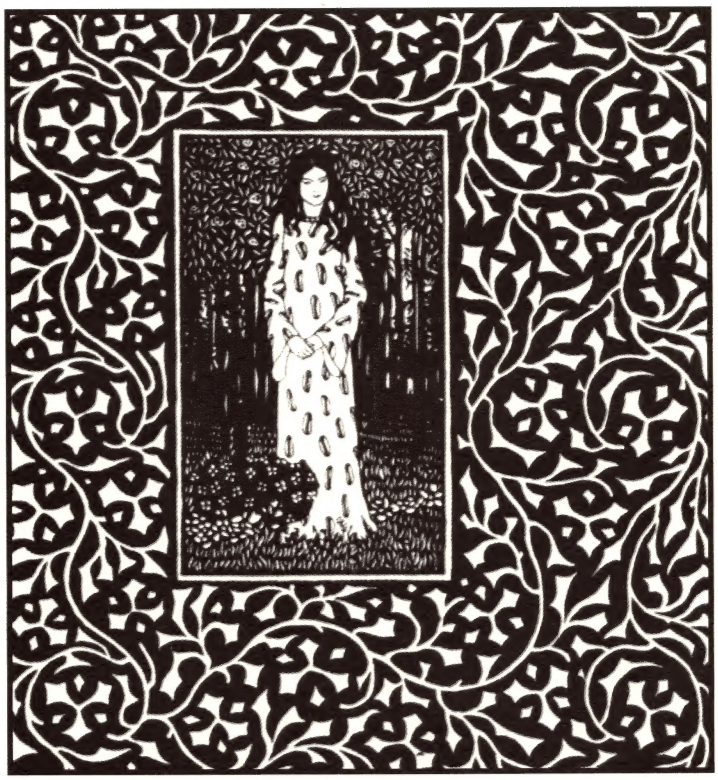
Al final del siglo XIX, a través de Europa, los artistas y los artesanos ejercieron en los dominios más diversos; quisieron dinamizar la creación artística (a modo de ilusión, como un niño que hace la primera comunión) con los fundamentos mismos de las artes. En cada país, la expresión de este nuevo movimiento poseía un carácter singular, traducible en la estética del alma de cada nación: en Francia y en Bélgica, se llamará Art Nouveau, al estilo de 1900; en Alemania y en Austria, Jugendstil; en Italia, Stile Liberty o Stile Floreale. En Inglaterra, el movimiento Arts and Crafts será la traduccción británica de la conmoción artística.

A pesar de mútiples aspectos, el Nuevo Arte europeo presenta nombres de caracteres comunes en todas sus tendencias. Los artistas consagraron un culto casi obsesivo a la línea, a la vez sinuosa, dinámica y expresiva. Esa búsqueda estaba muy inspirada a menudo en el mundo vegetal e imaginario, con un nuevo lenguaje gráfico a partir de su estudio en profundidad de la botánica. La brava determinación de energía en todos los dominios del arte y de la artesanía supuso una armonización estática de todas las produciones artísticas de la época. Renombrados creadores manifestaron igualmente una voluntad de mezclar el texto y la imagen sobre la página escrita. Esta última característica, hecha en esa época, supuso una verdadera edad de oro de la tipografía. Artistas y tipógrafos diseñaron los nuevos caracteres de ornamentos – viñetas, culo de lámpara, filetes, recuadros, marcos –, buscando establecer todos los días una más grande armonía gráfica entre el texto y la ilustración.

Ciertos temas, más apreciados en el Nuevo Arte, son particularmente desarollados por los artistas y ornamentistas de la época. Diversas plantas y flores, tales como el muérdago, el cardo y la lis, subsisten en infinitas variantes; la mujer de la caballera larga y ondulante se metamorfosa en flor y en mariposa, y los animales son estilizados según las leyes de esta nueva estética.

Si los nombres de la mayor parte de los creadores – como Hector Guimard, Eugène Grasset, Maurice Pillard Verneuil, William Morris, Aubrey Beardsley, Alphonse Mucha, Émile Gallé... – no resultan comunes para el gran público, sus trabajos, por el contrario, sí son reconocidos por todos; formando parte de la inmensa herencia artística de este período comprendido entre el fin del siglo XIX y la llegada del siglo XX.

En esta enciclopedia hemos reunido para vuestro placer los más bellos ejemplos del ornamento del Nuevo Arte.

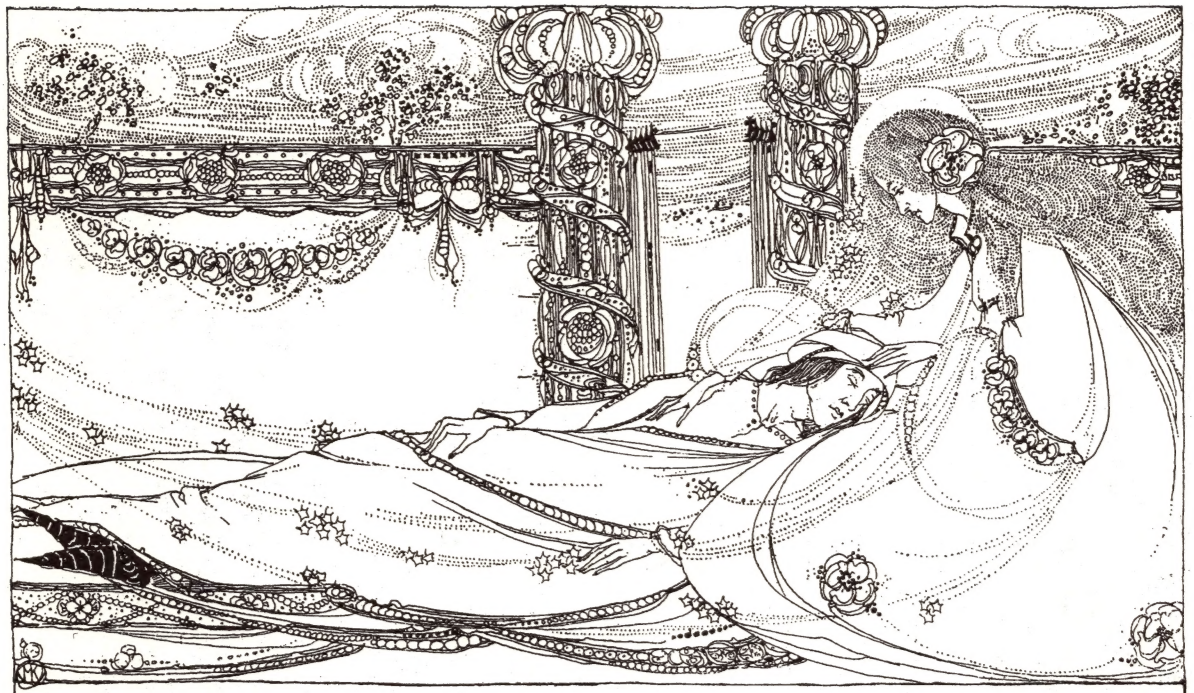


• Woman •

• La femme •

• Die frau •

• La mujer •



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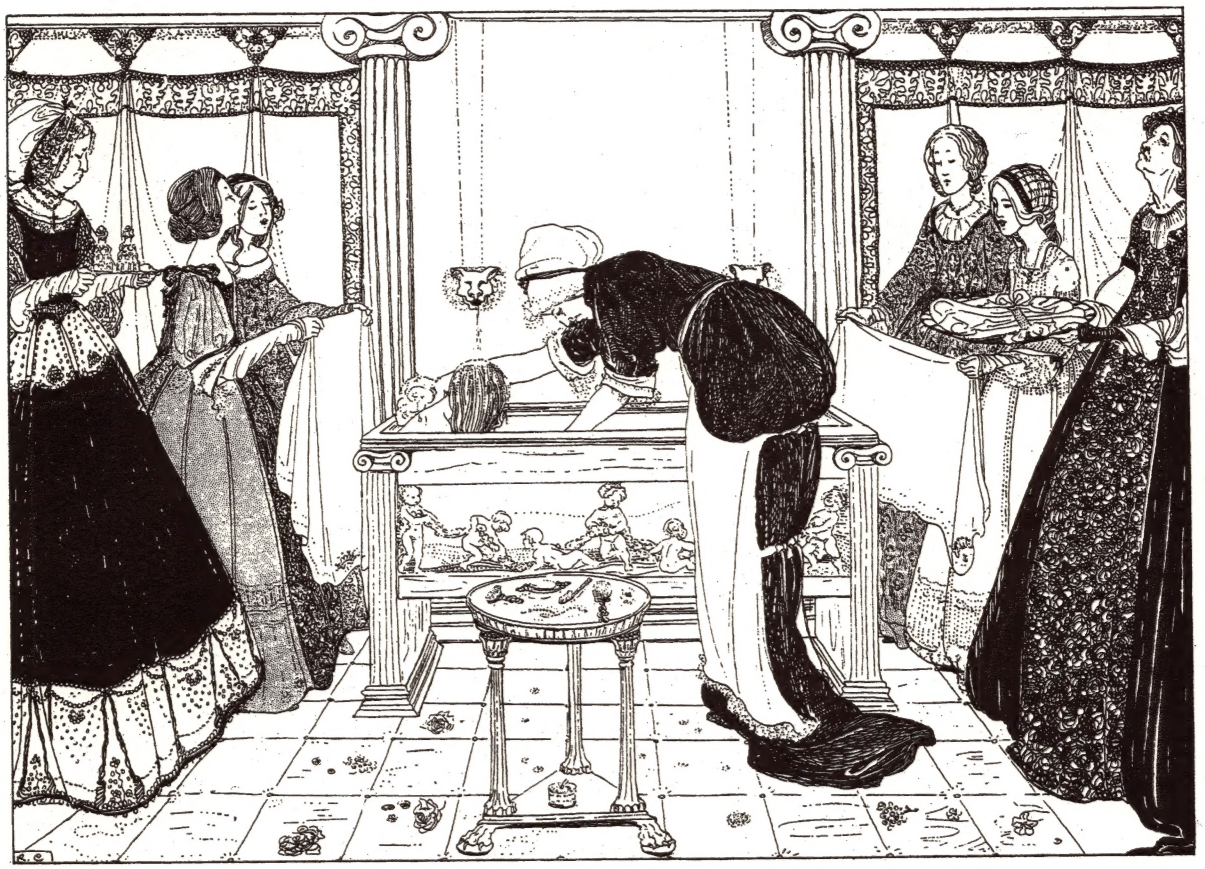

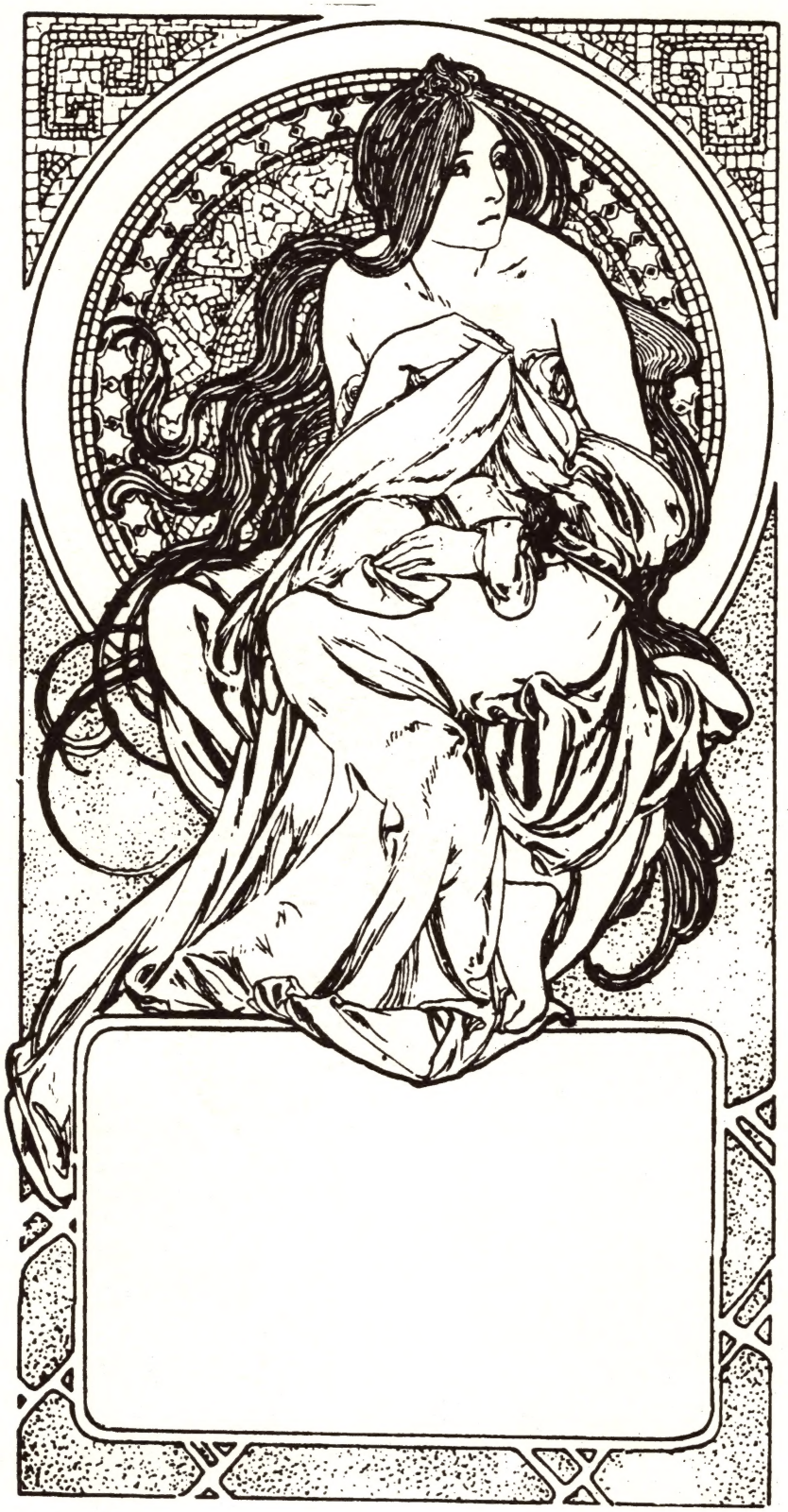

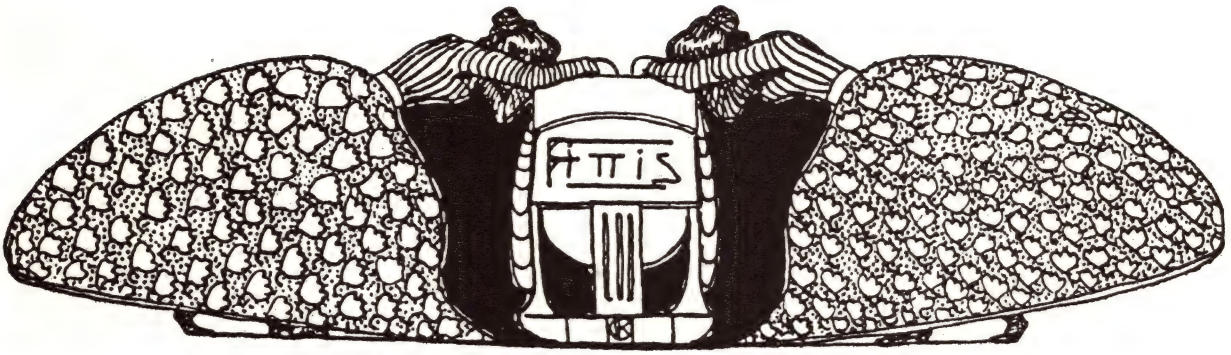
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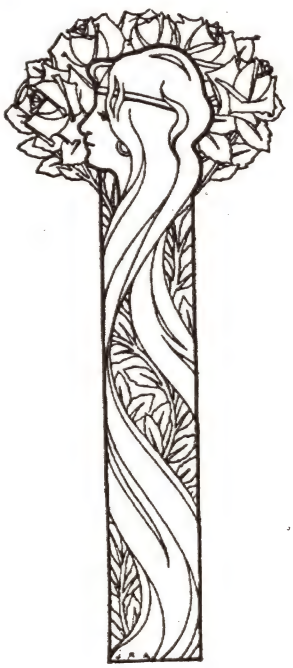

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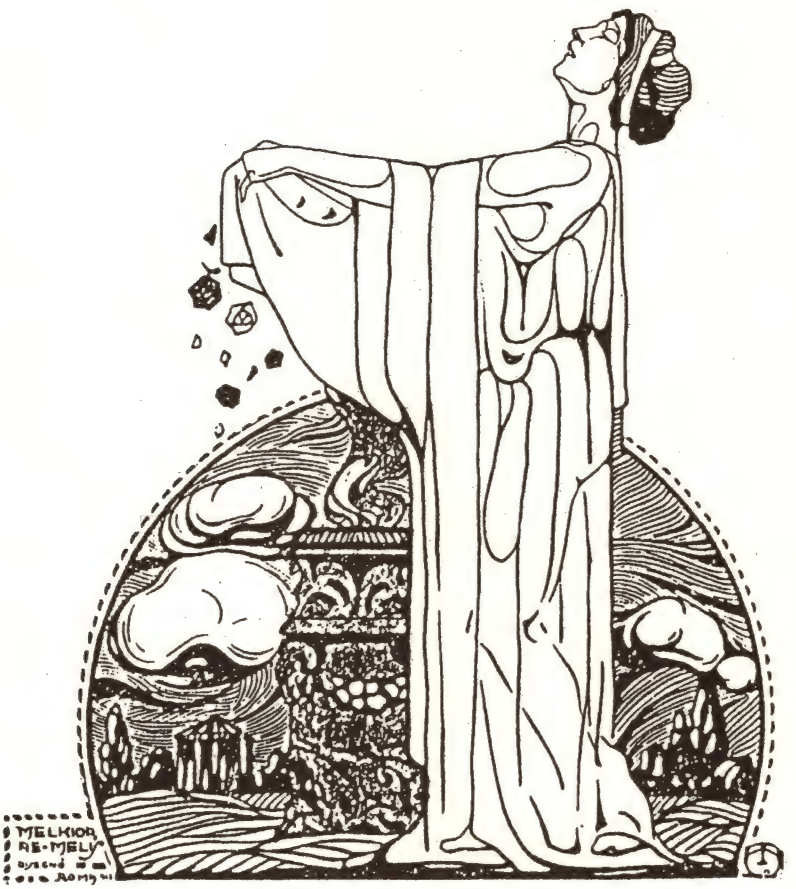
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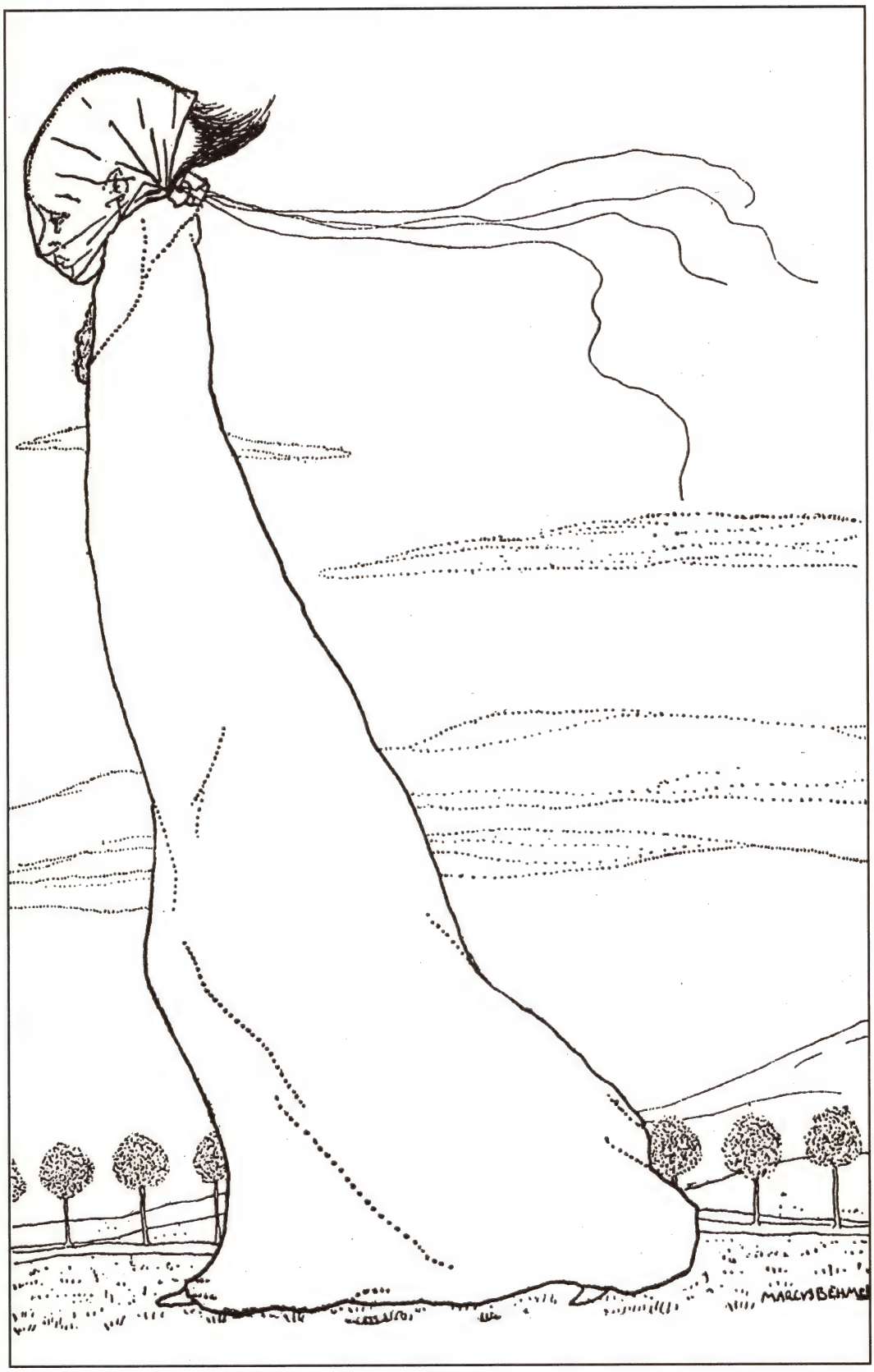
MARCYS BEHM

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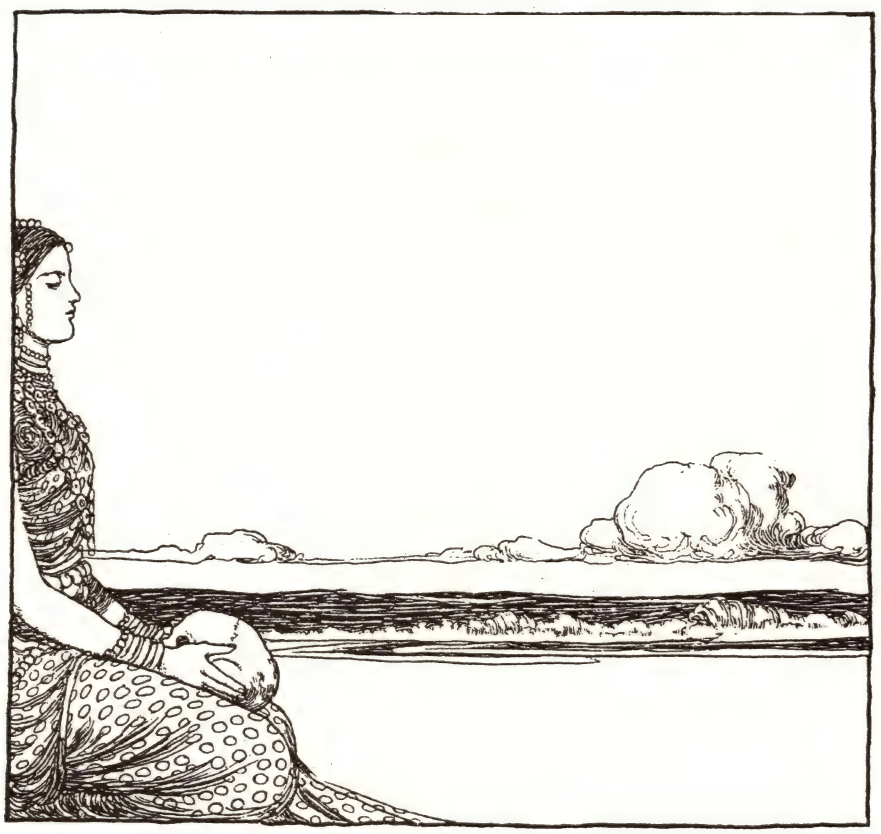
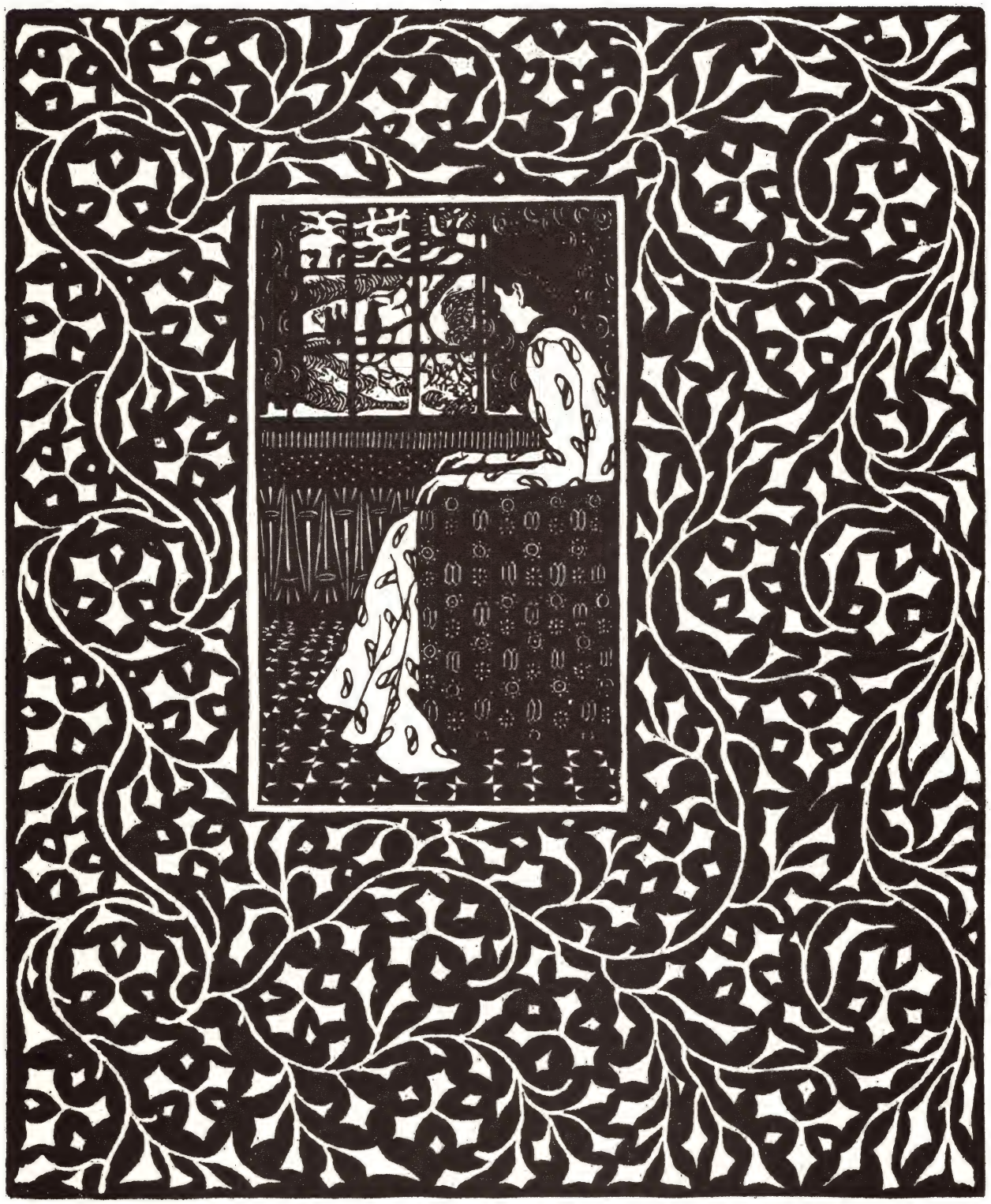
LE REVEIL





≡ FRÜHLINGSTREIBEN. ≡

ANNIE FRENCH

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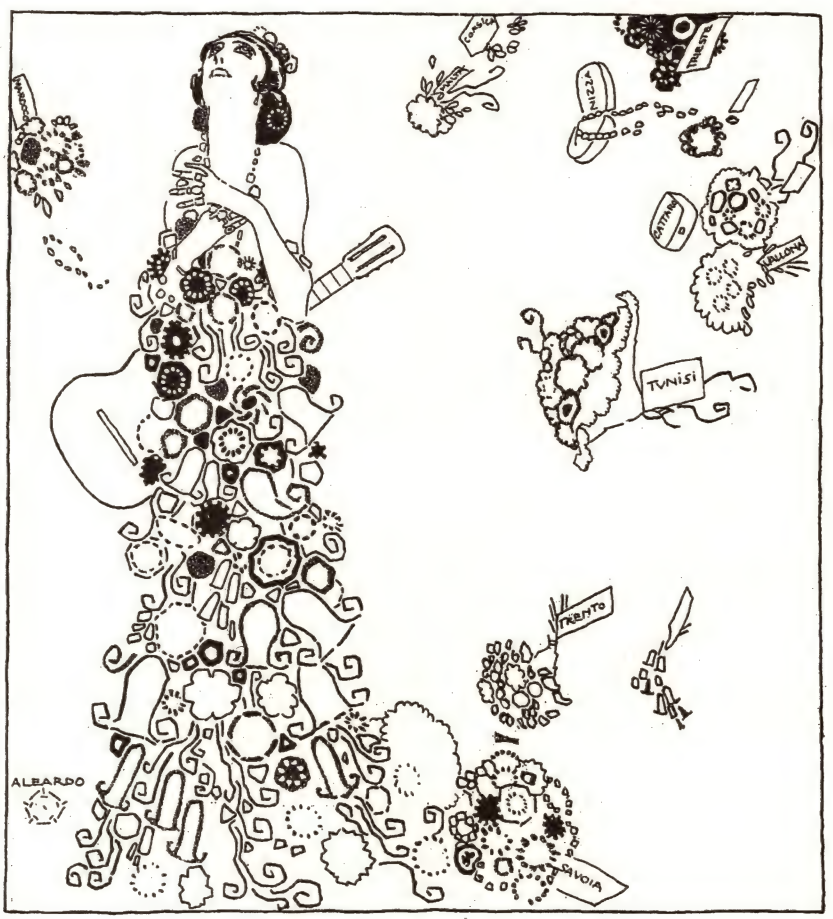
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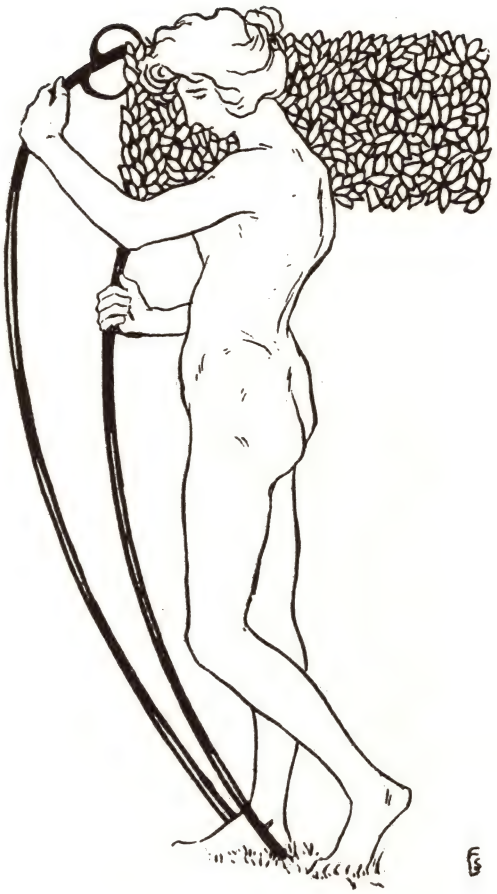

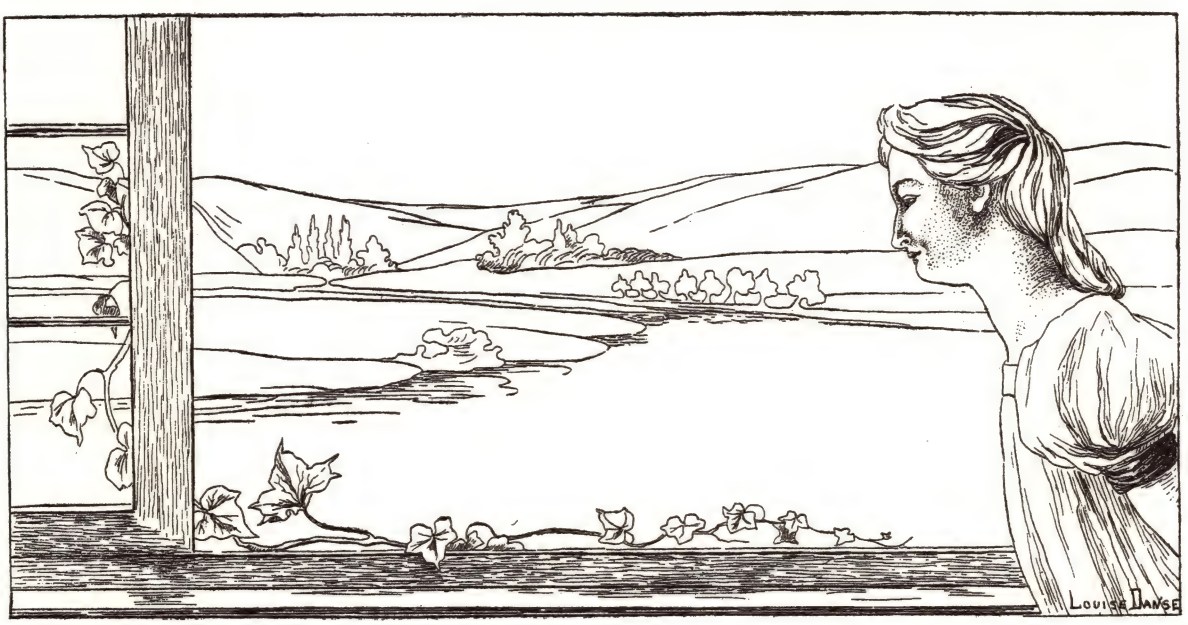
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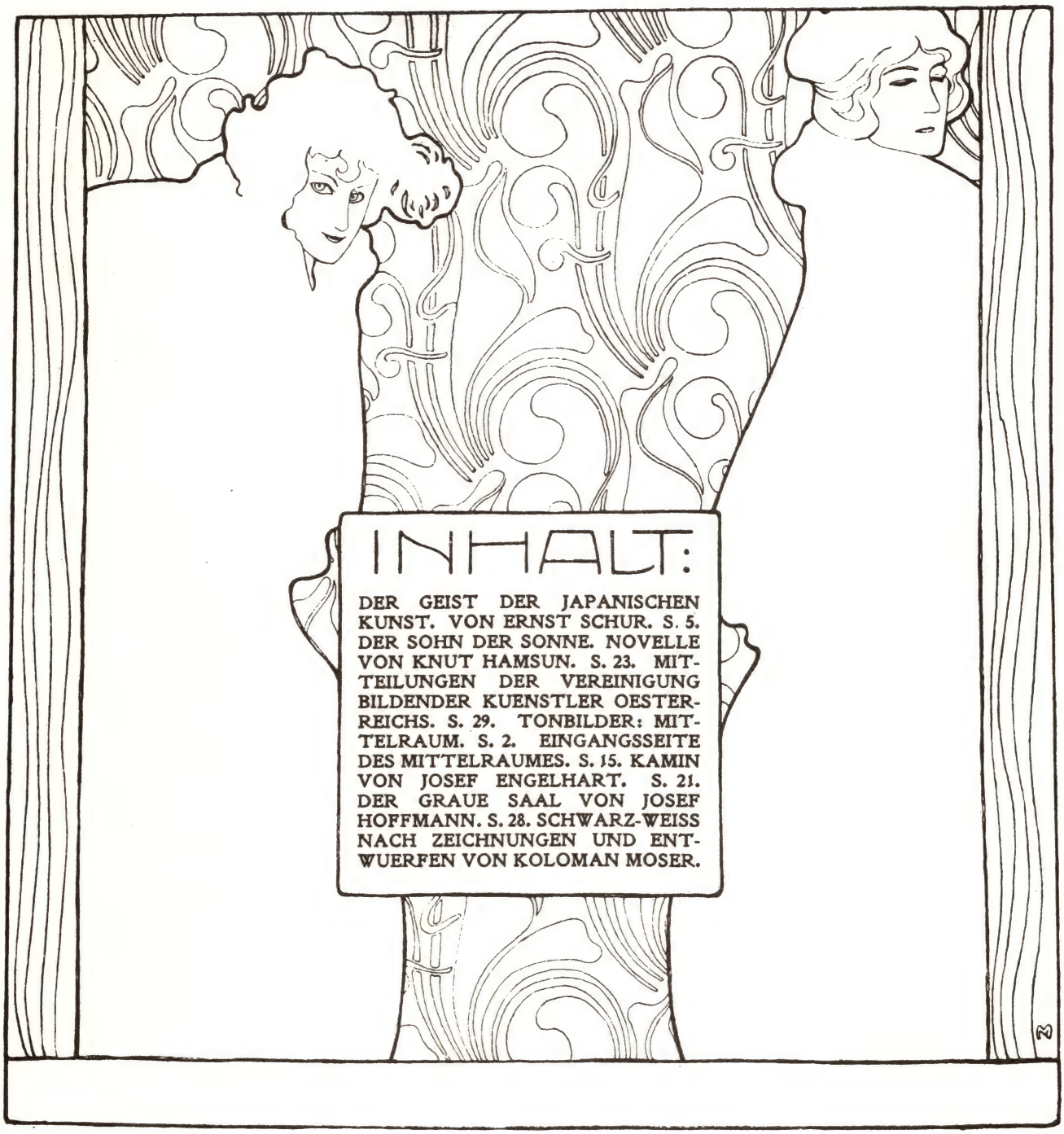

INHALT:

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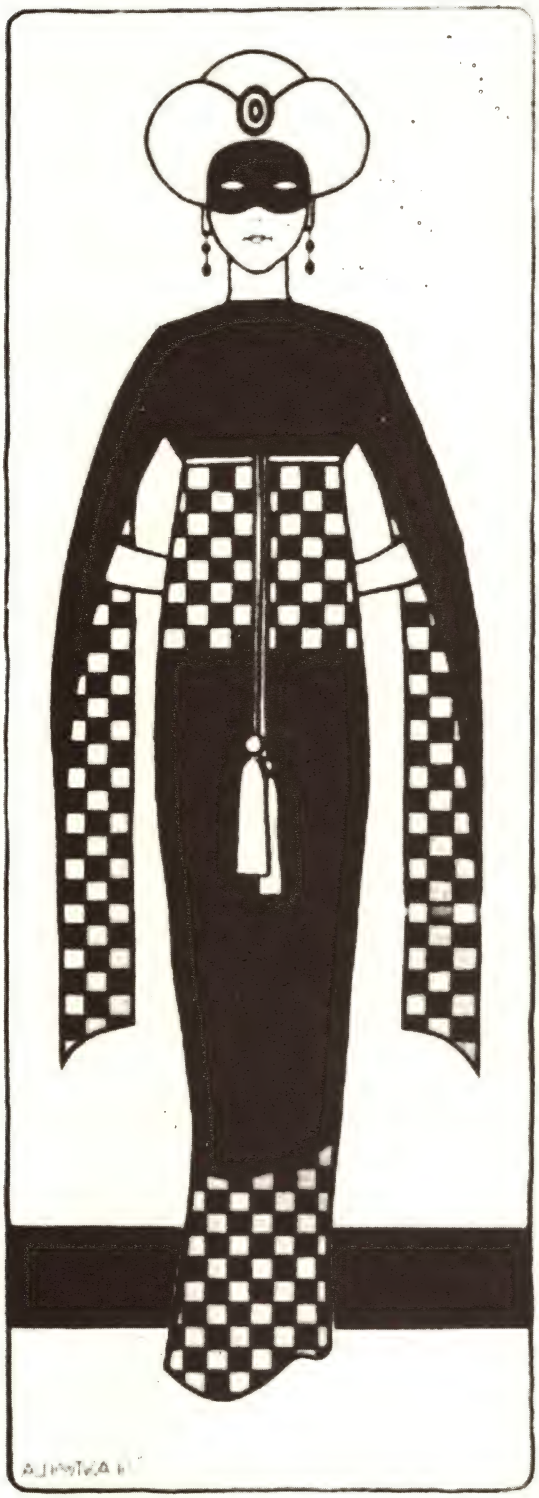

ARNO KOERNIG INV

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• Die Pflanze •

• La planta •

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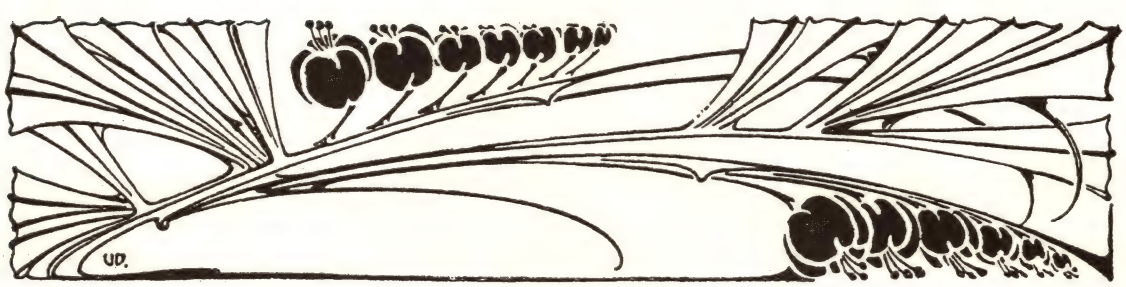
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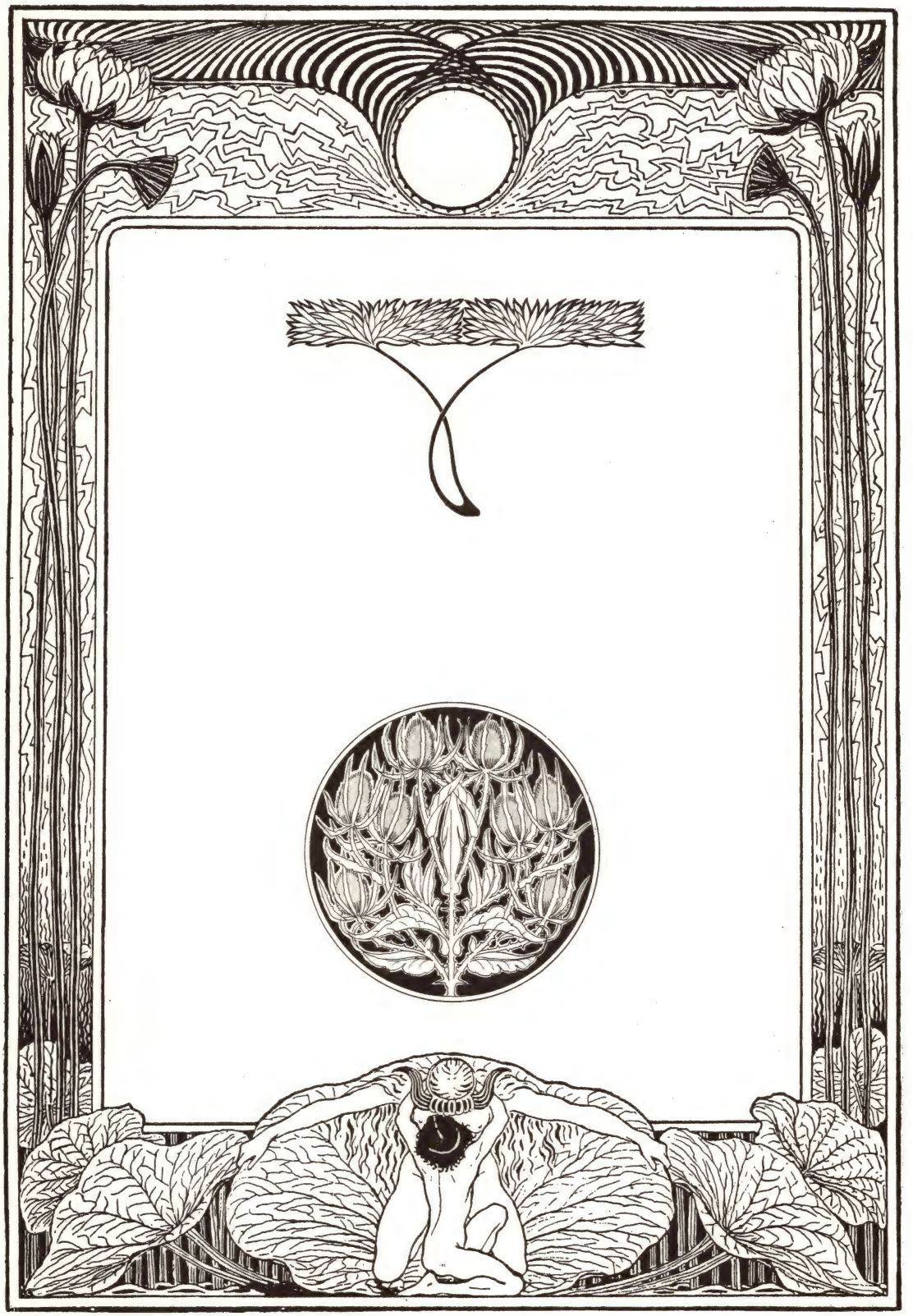
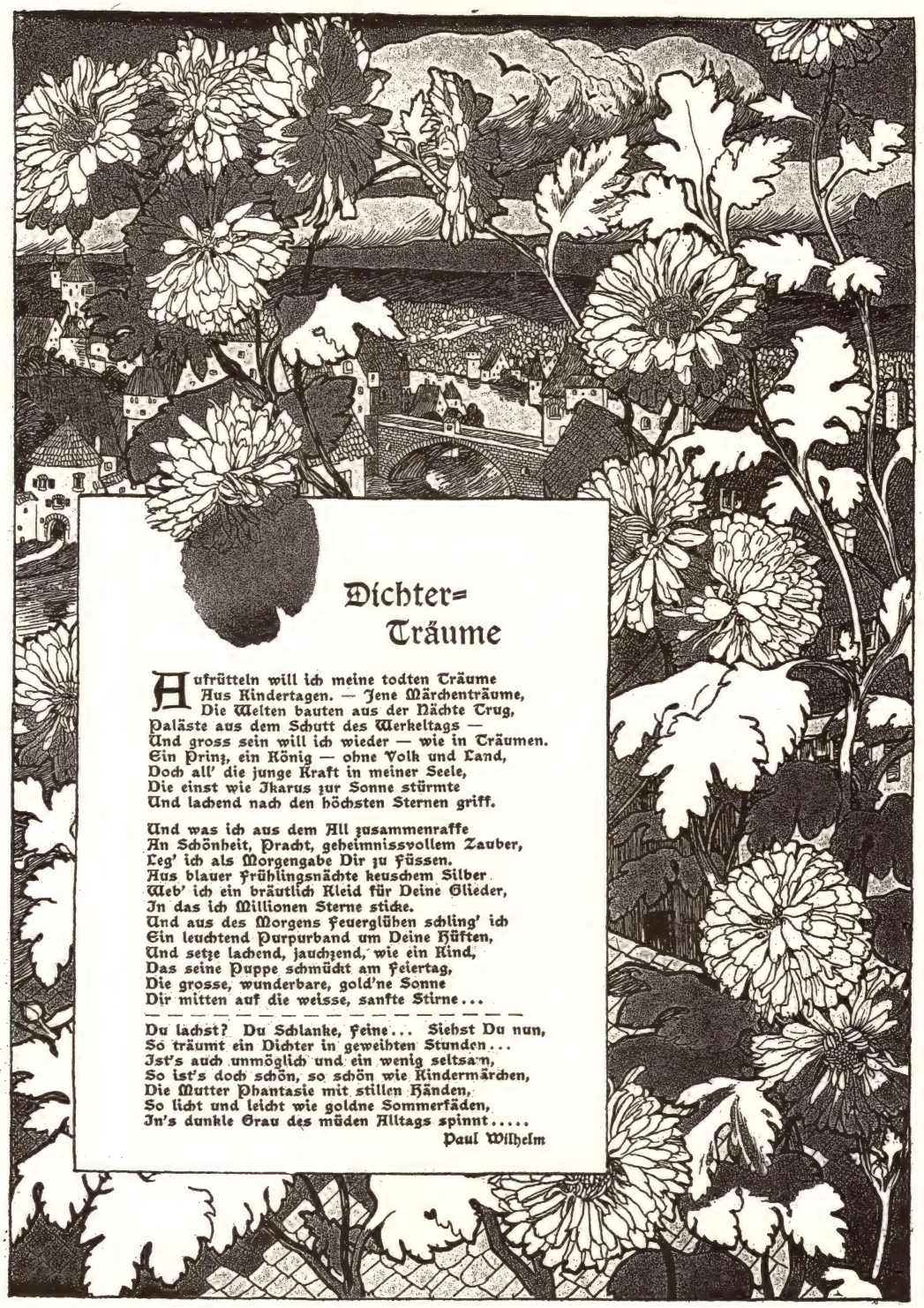




Dichter=Träume

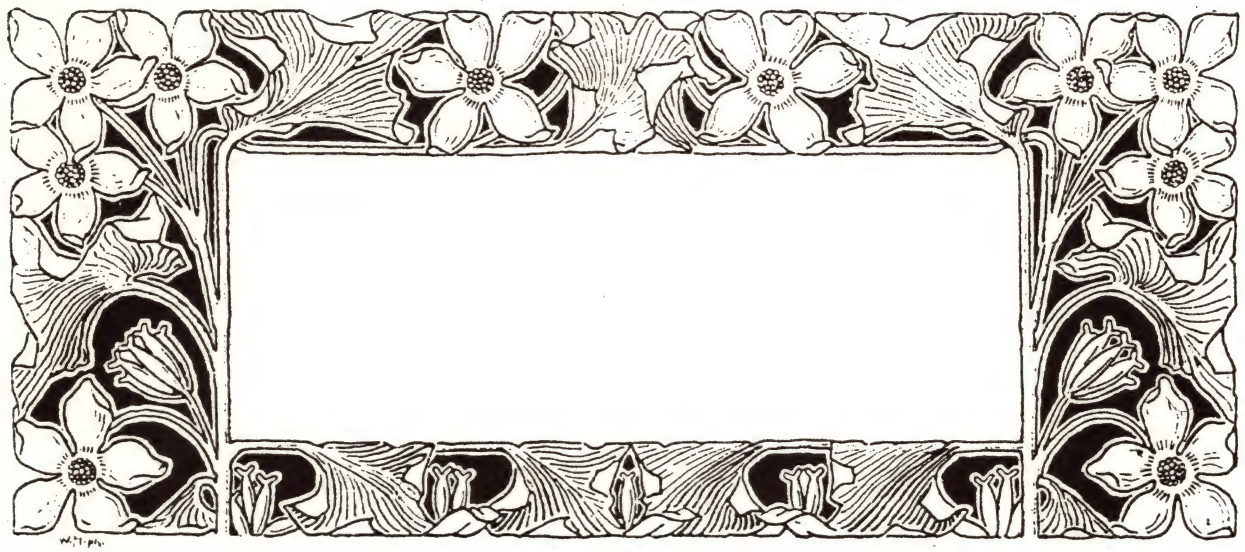
Aufrütteln will ich meine todten Träume
Aus Kindertagen. — Jene Märchenträume,
Die Welten bauten aus der Nächte Trug,
Paläste aus dem Schutt des Werkeltags —
Und gross sein will ich wieder — wie in Träumen.
Ein Prinz, ein König — ohne Volk und Land,
Doch all' die junge Kraft in meiner Seele,
Die einst wie Ikarus zur Sonne stürmte
Und lachend nach den höchsten Sternen griff.

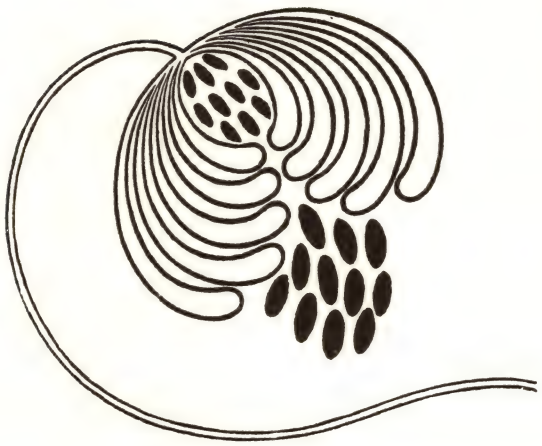
Und was ich aus dem All zusammenraffe
An Schönheit, Pracht, geheimnissvollem Zauber,
Leg' ich als Morgengabe Dir zu Füssen.
Aus blauer Frühlingsnächte keuschem Silber
Web' ich ein bräutlich Kleid für Deine Glieder,
In das ich Millionen Sterne sticke.
Und aus des Morgens Feuerglühen schling' ich
Ein leuchtend Purpurband um Deine Hüften,
Und setze lachend, jauchzend, wie ein Kind,
Das seine Puppe schmückt am Feiertag,
Die grosse, wunderbare, gold'ne Sonne
Dir mitten auf die weisse, sanfte Stirne...

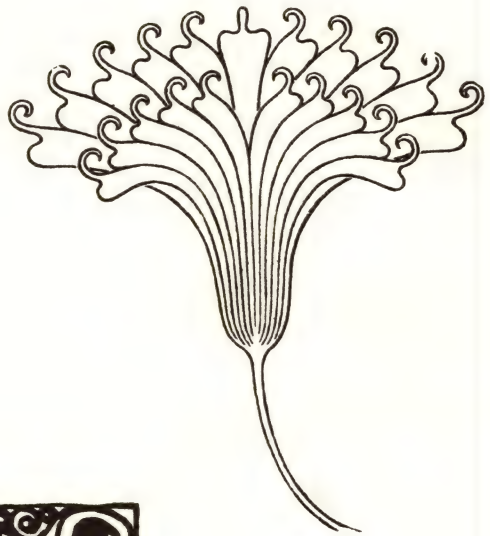
— — — — — — — — — — — — — — — —

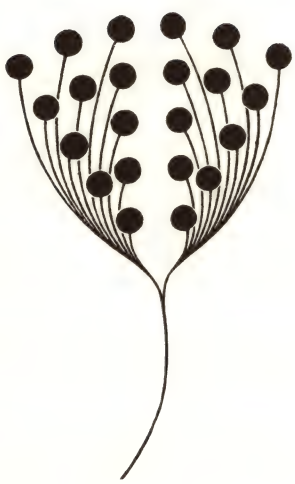
Du lachst? Du Schlanke, Feine... Siehst Du nun,
So träumt ein Dichter in geweihten Stunden...
Ist's auch unmöglich und ein wenig seltsam,
So ist's doch schön, so schön wie Kindermärchen,
Die Mutter Phantasie mit stillen Händen,
So licht und leicht wie goldne Sommerfäden,
In's dunkle Grau des müden Alltags spinnt.....

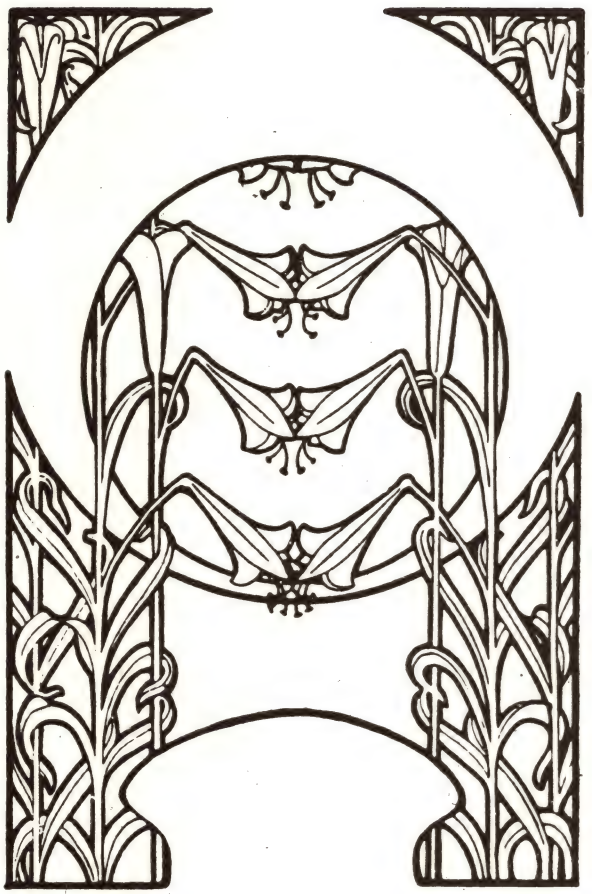
Paul Wilhelm

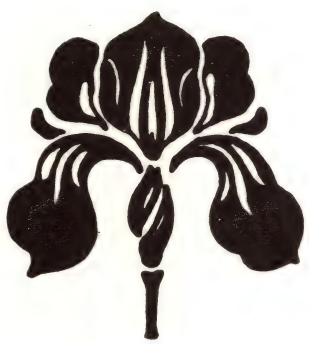


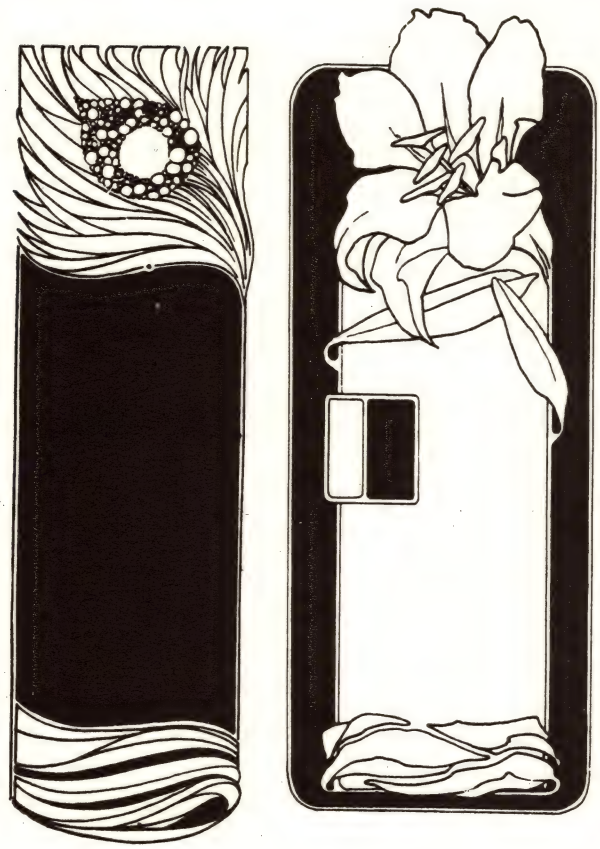


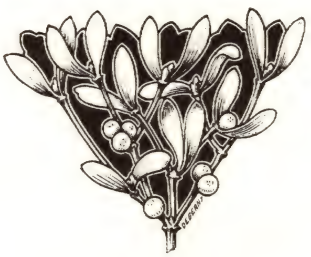


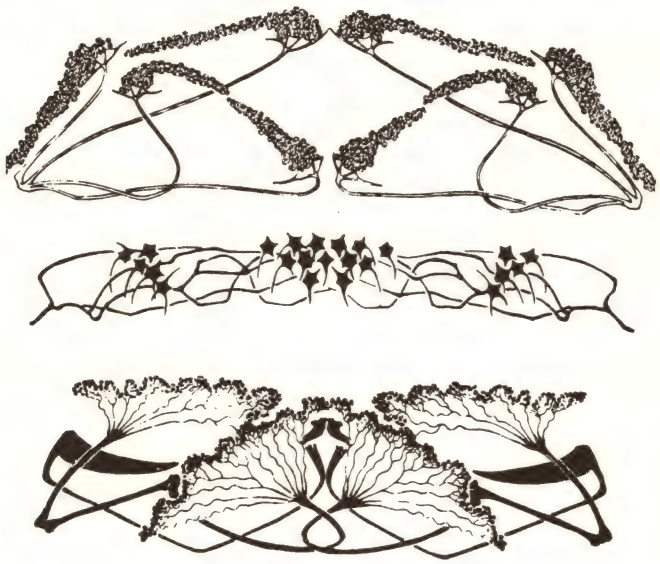


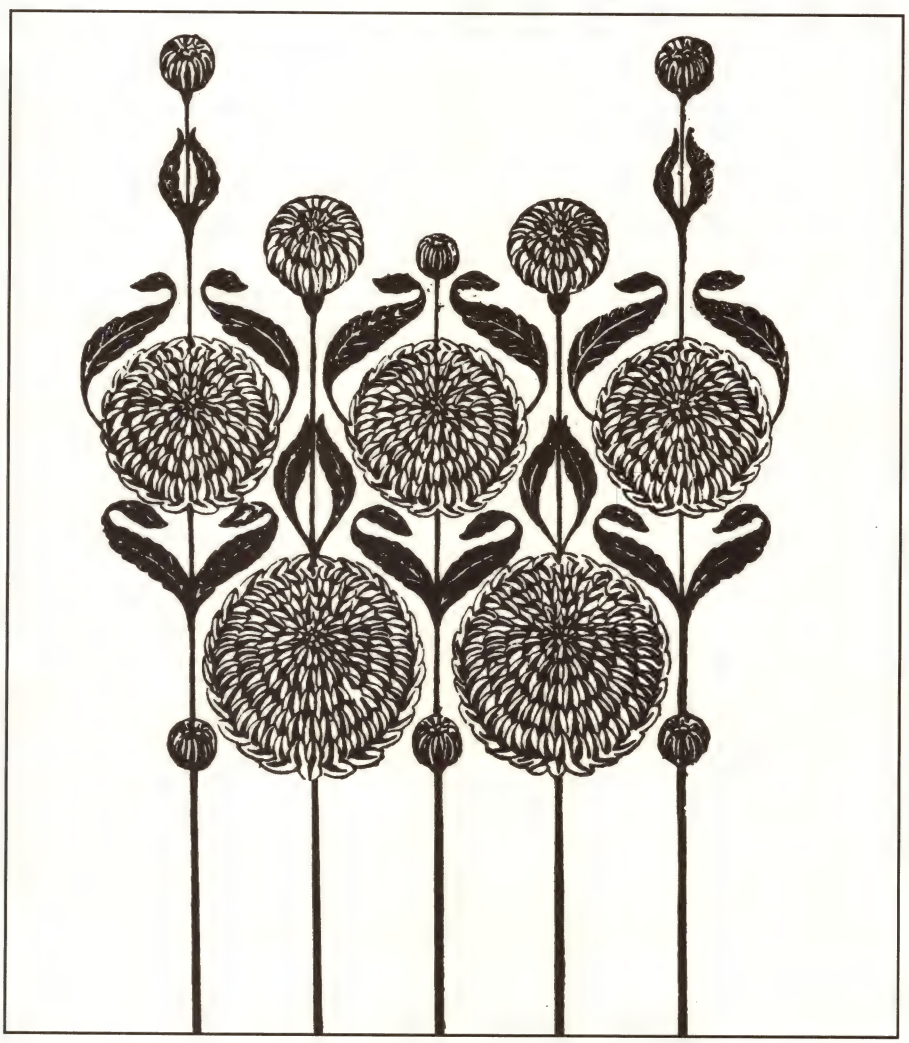


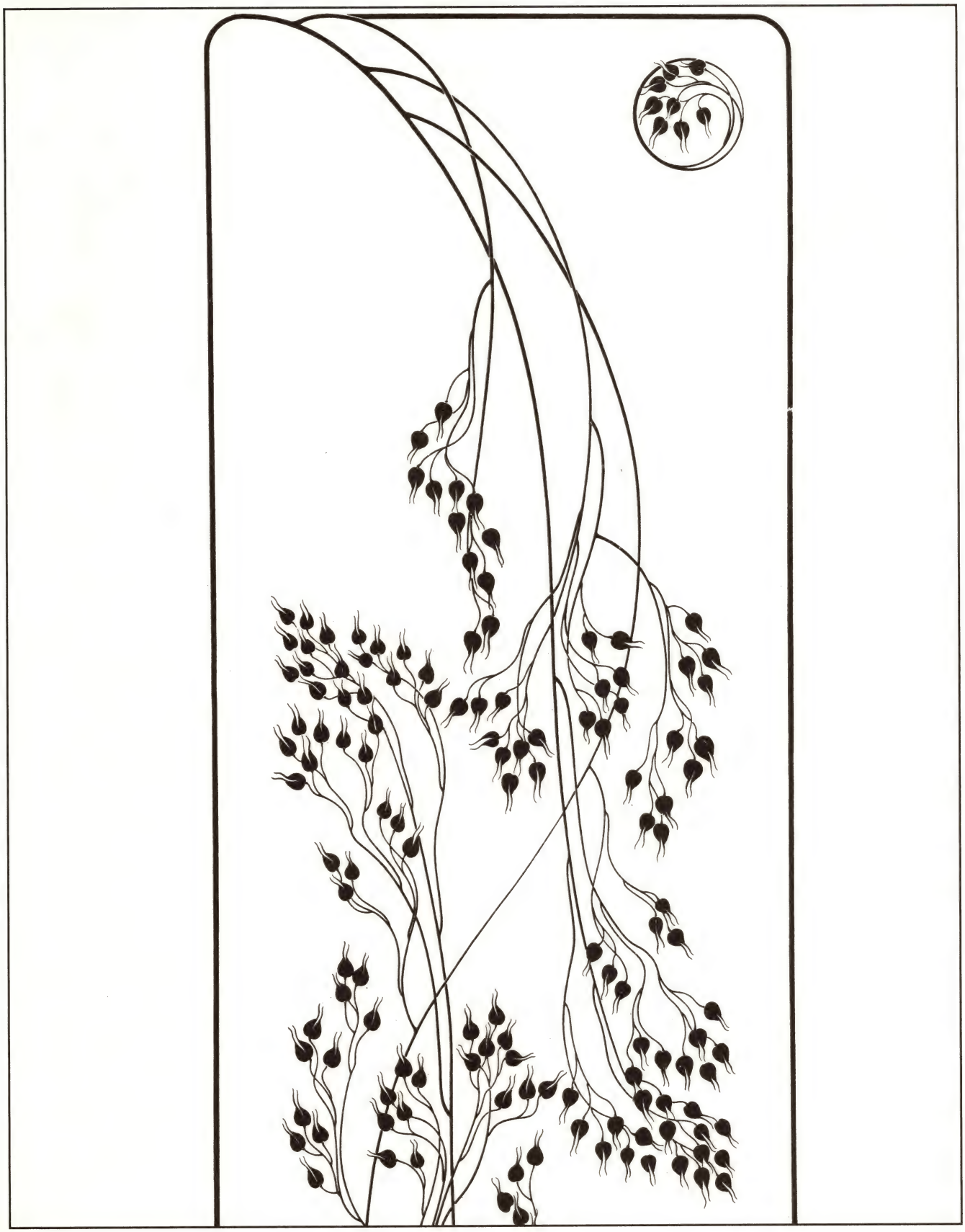


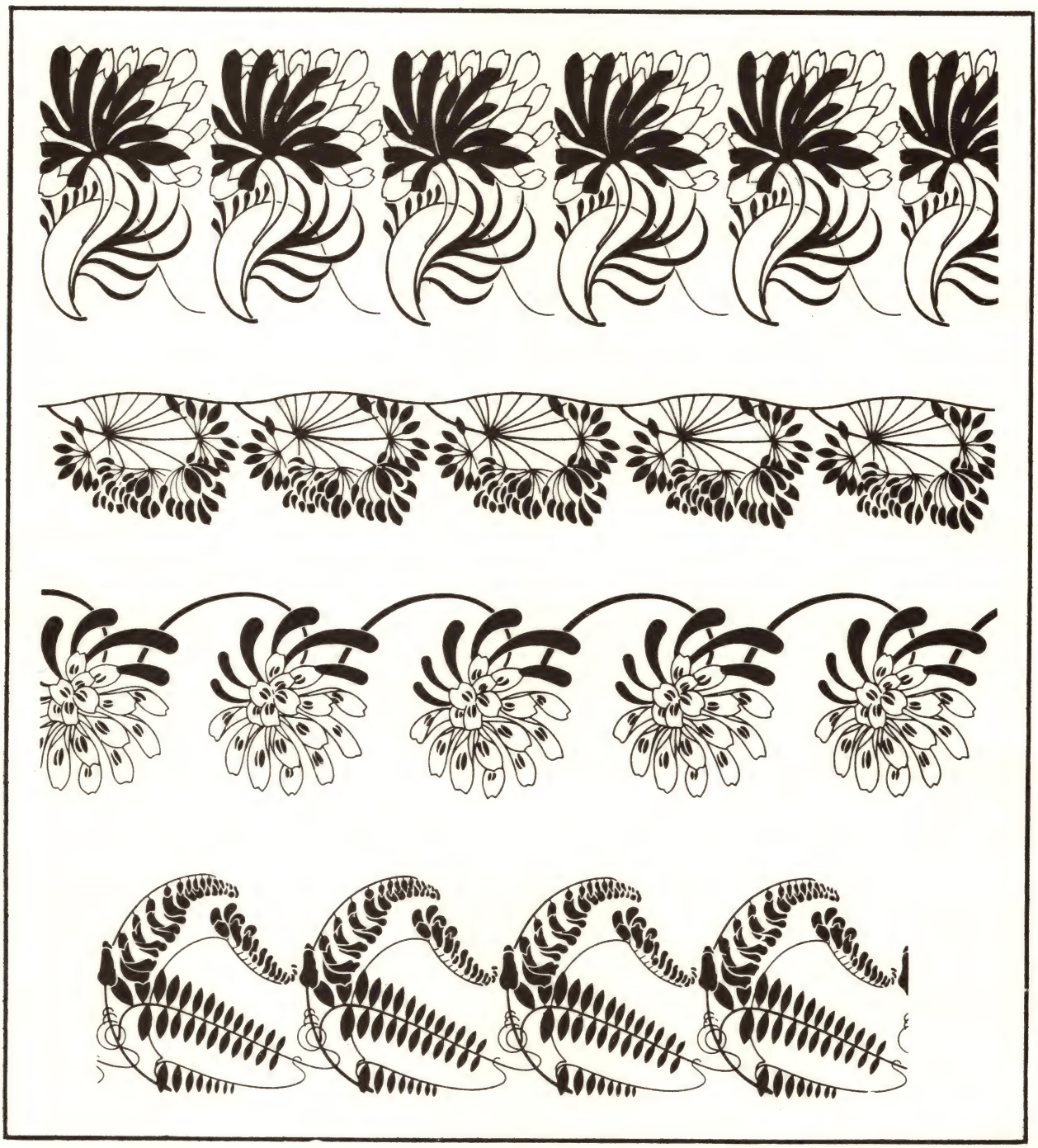


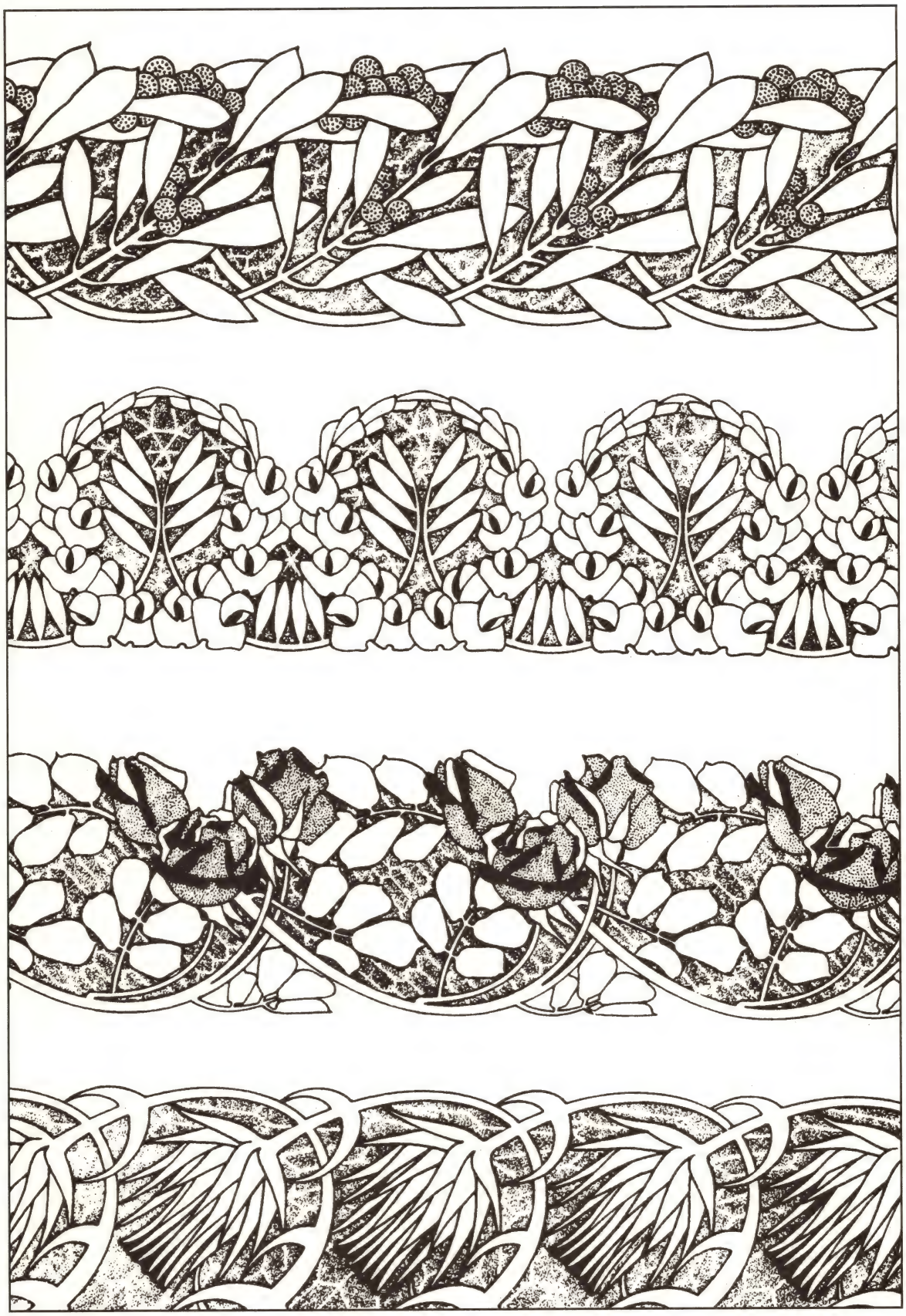


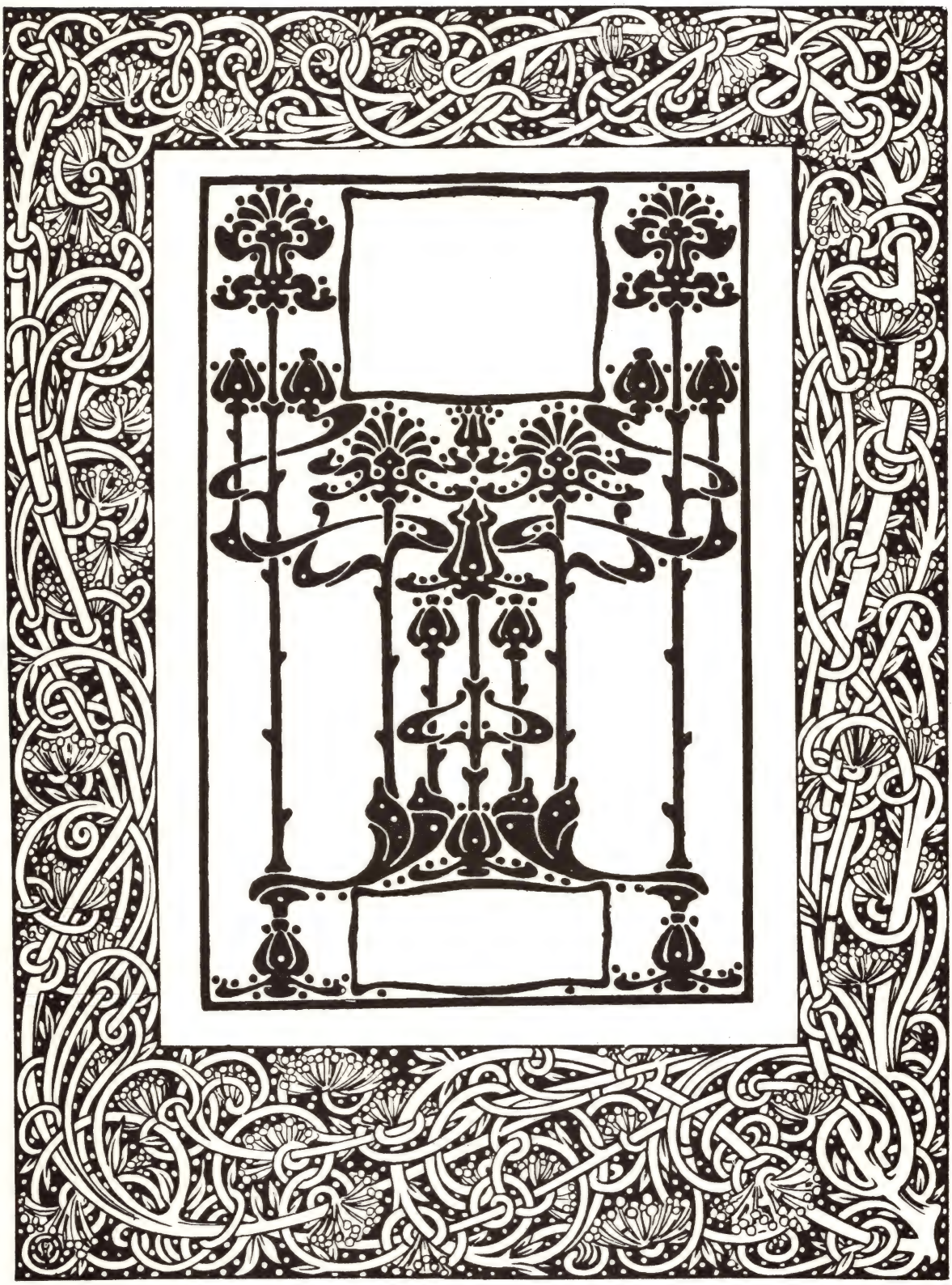


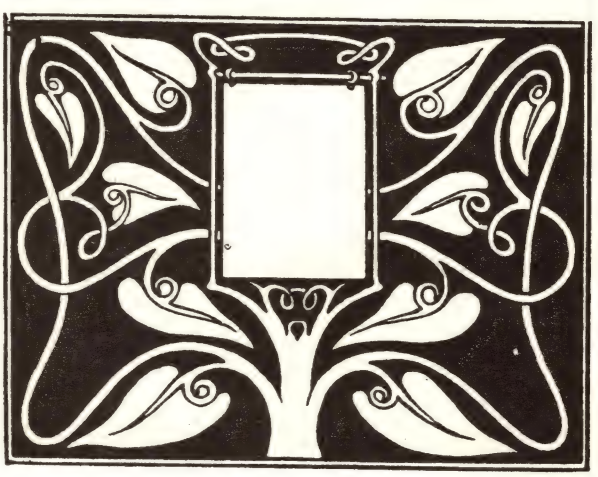


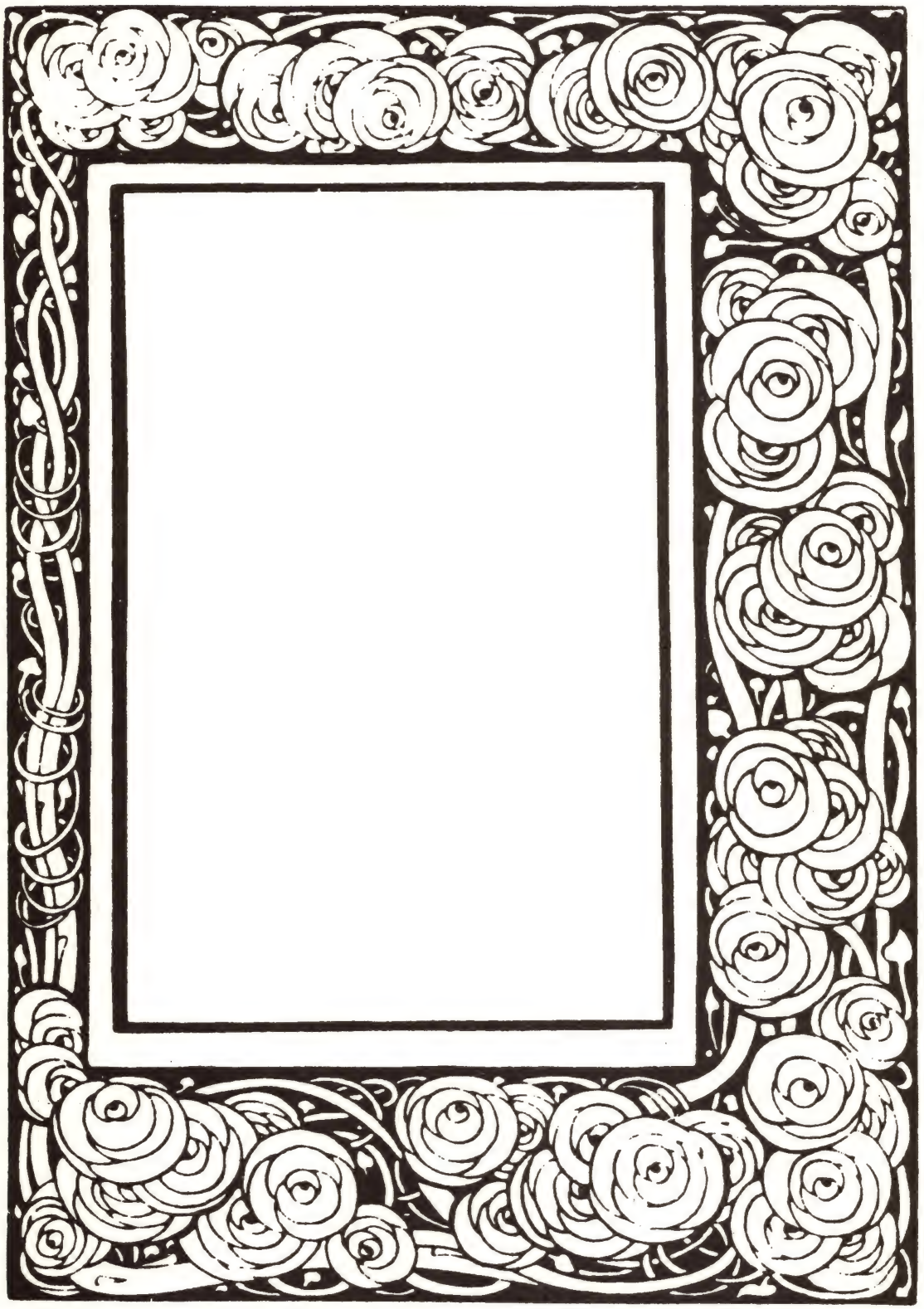


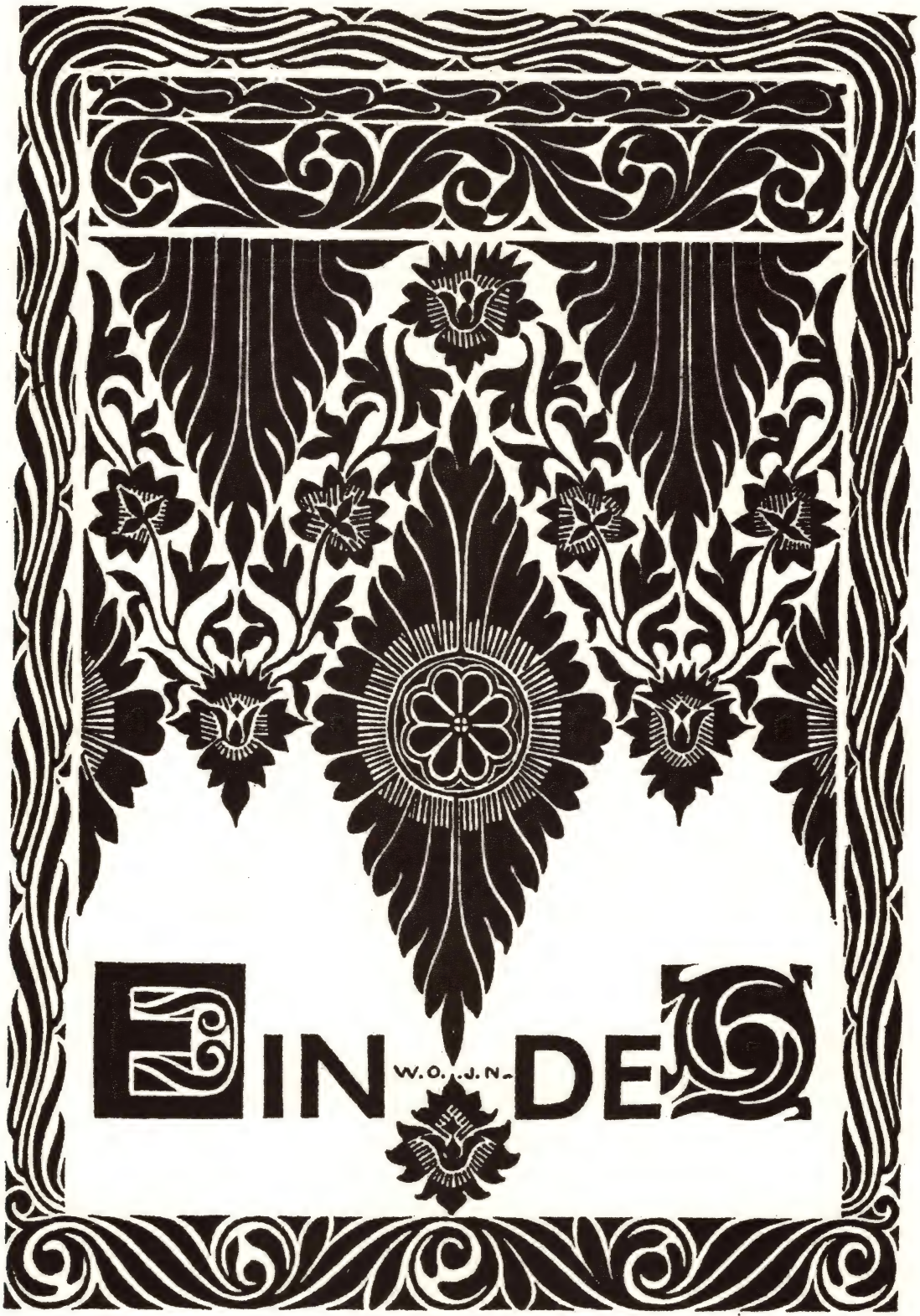








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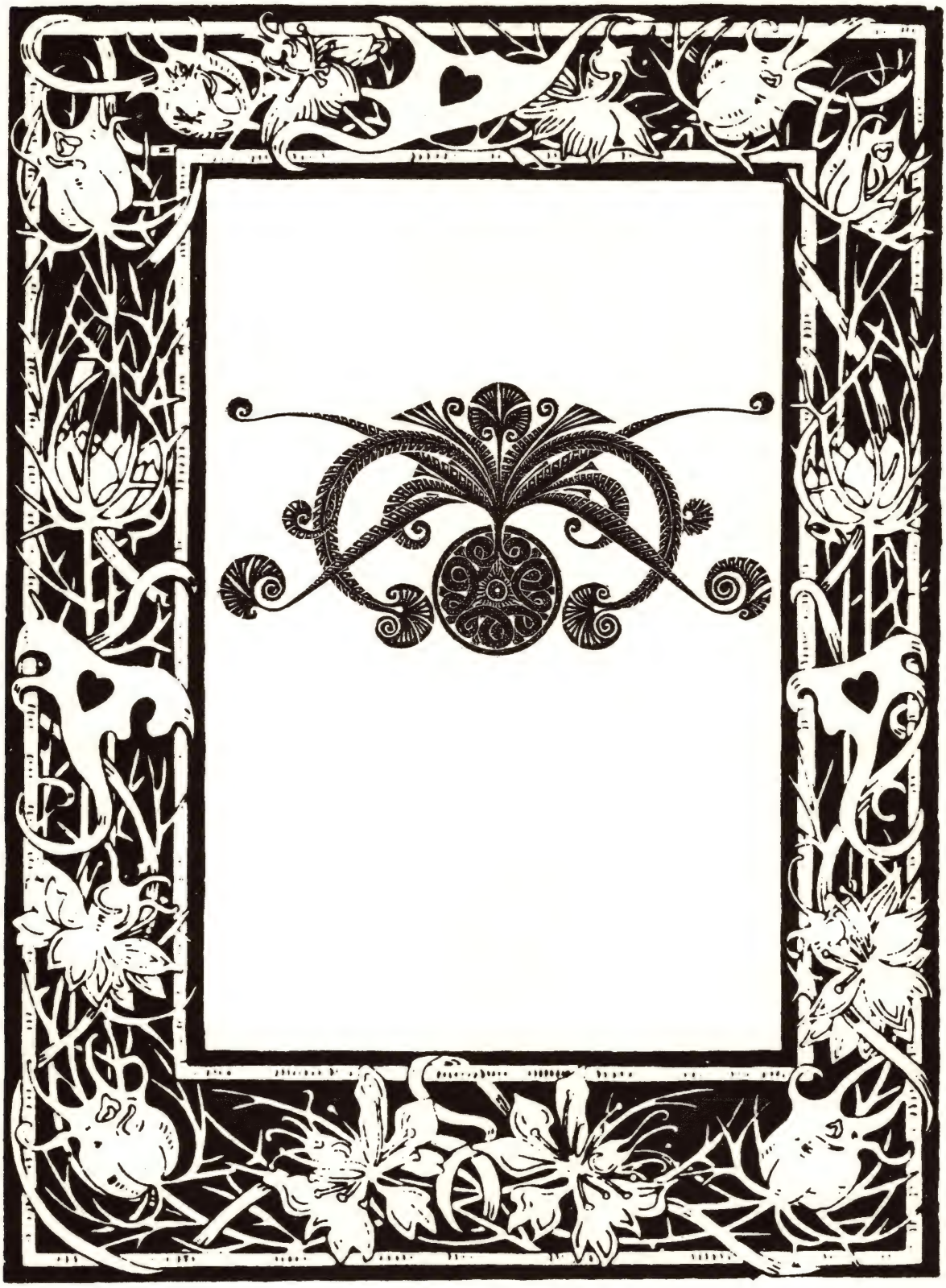

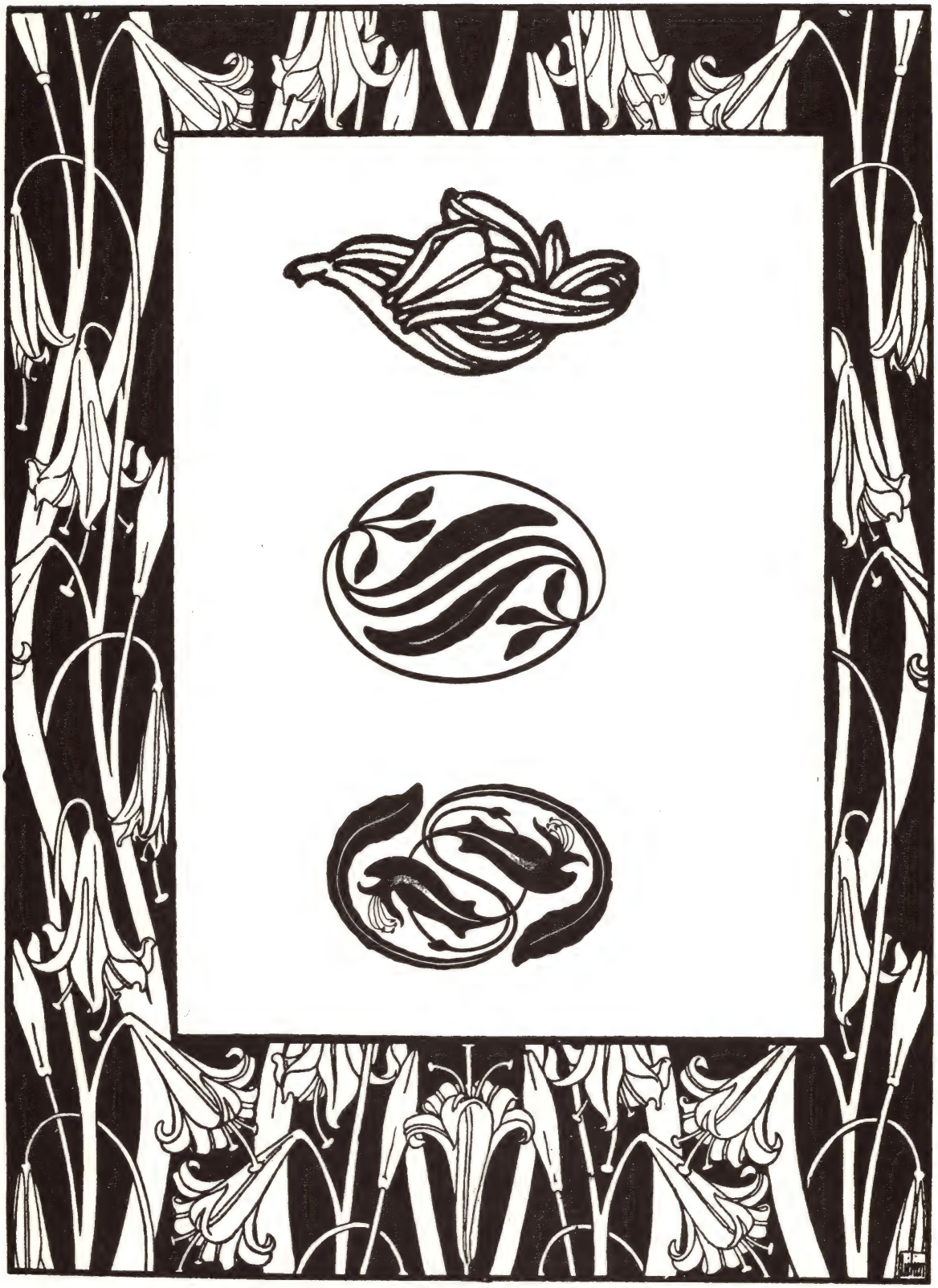

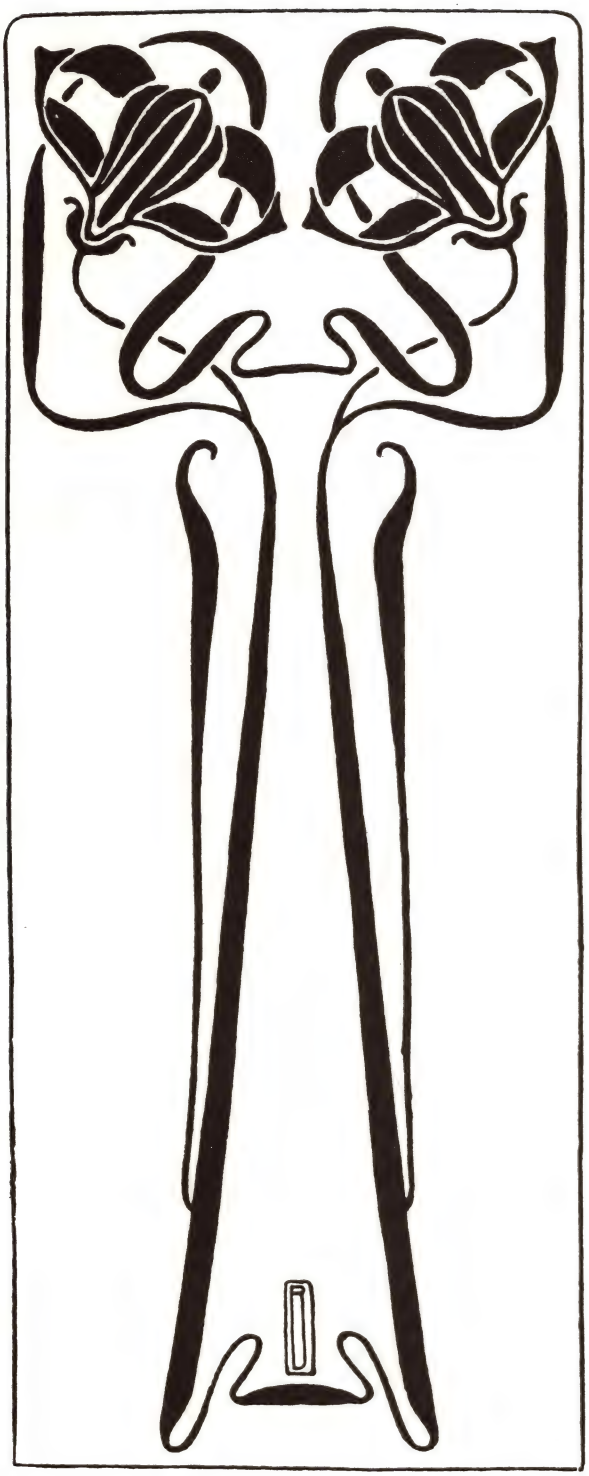

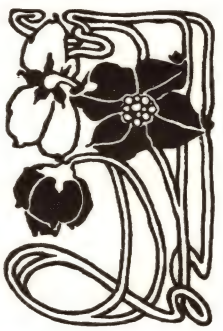

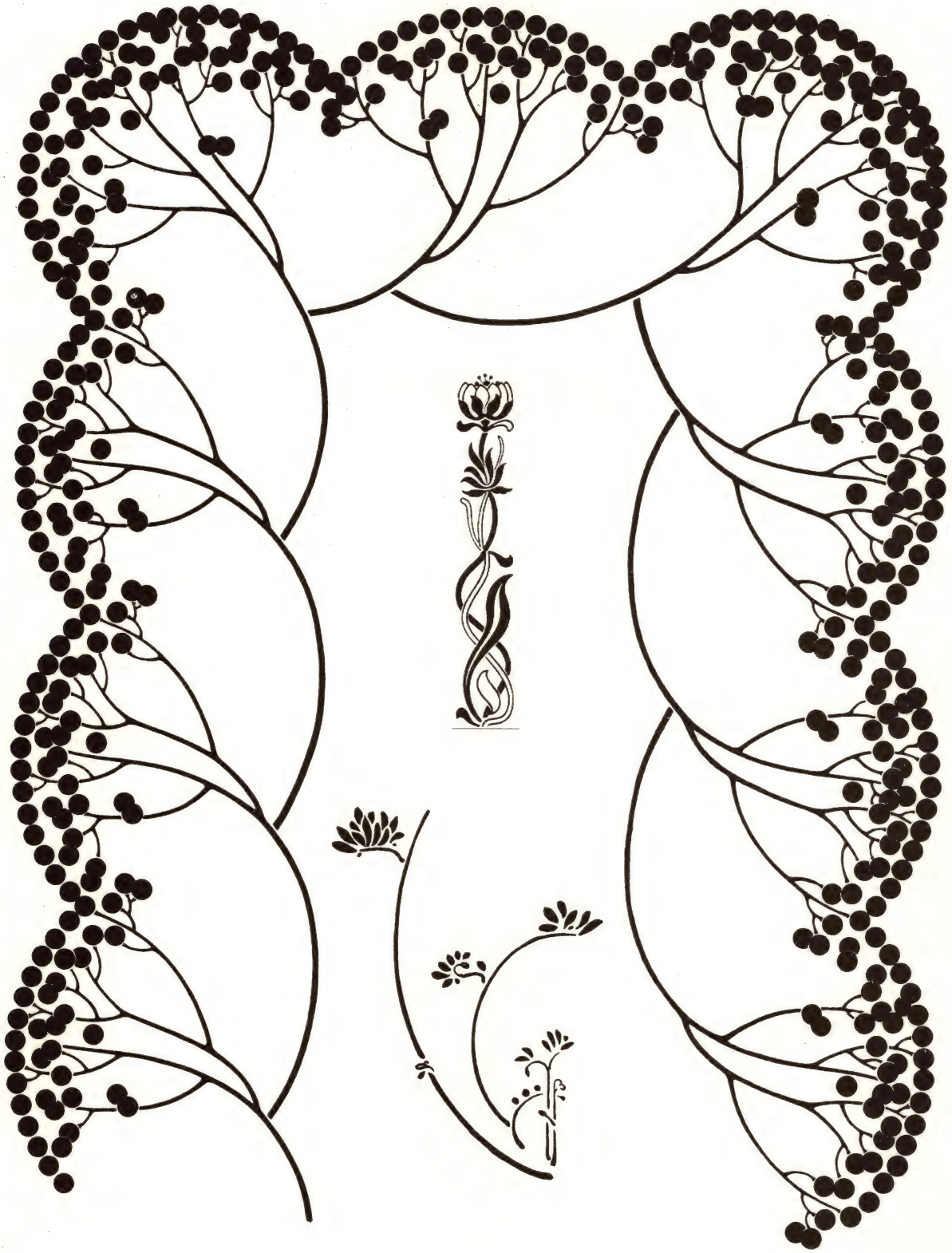

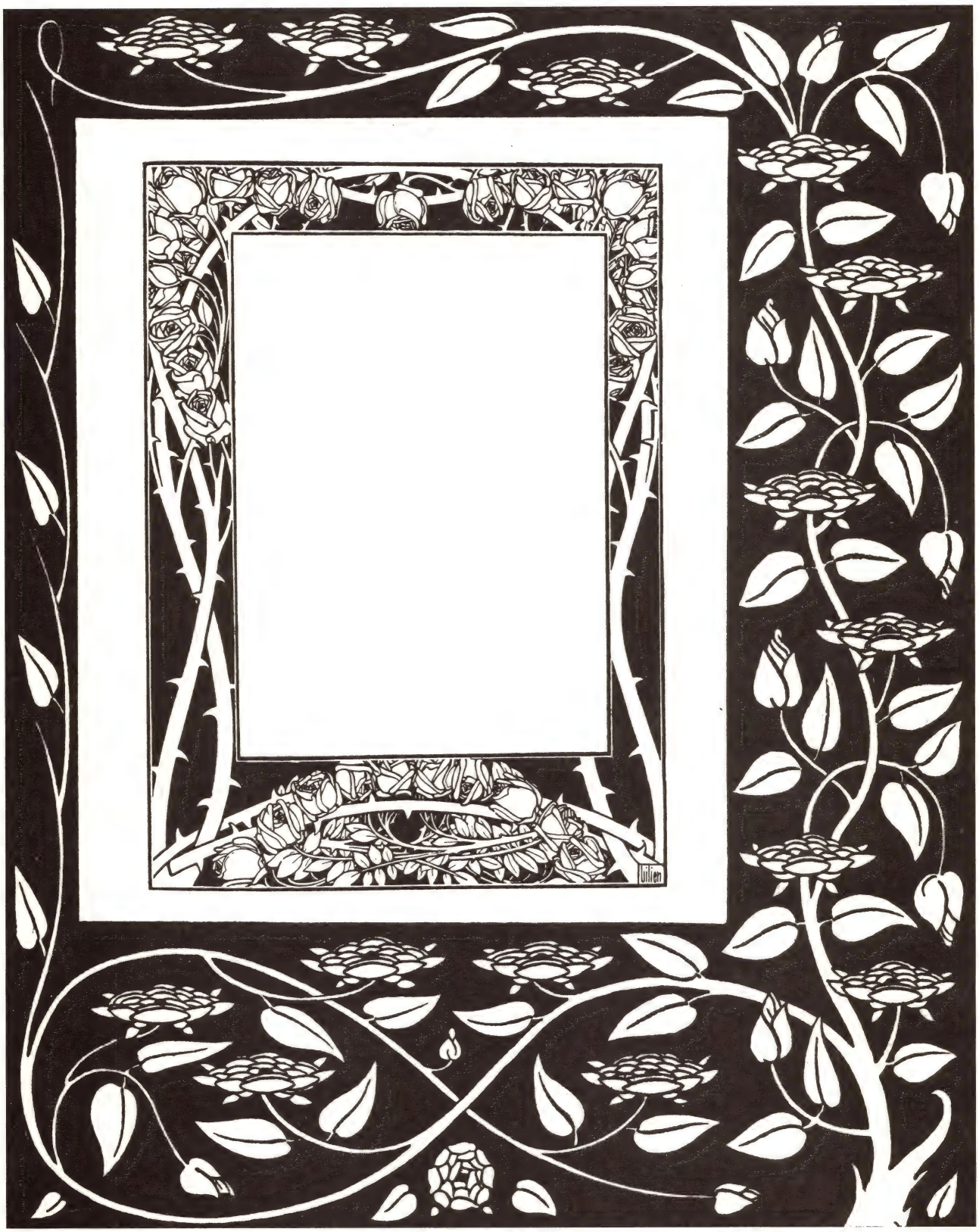

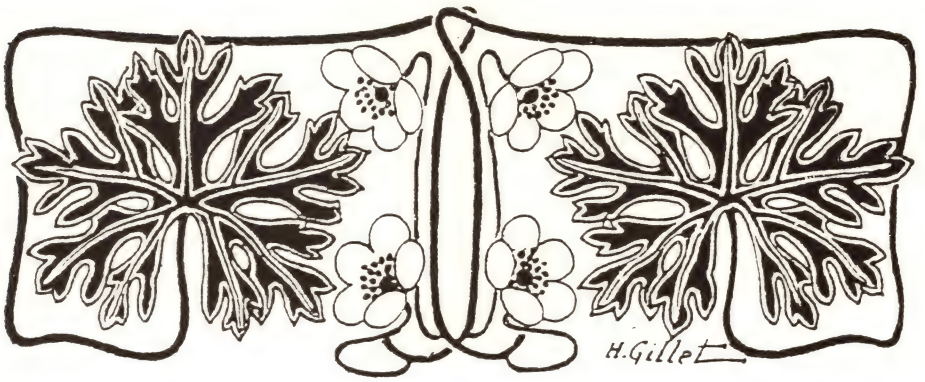
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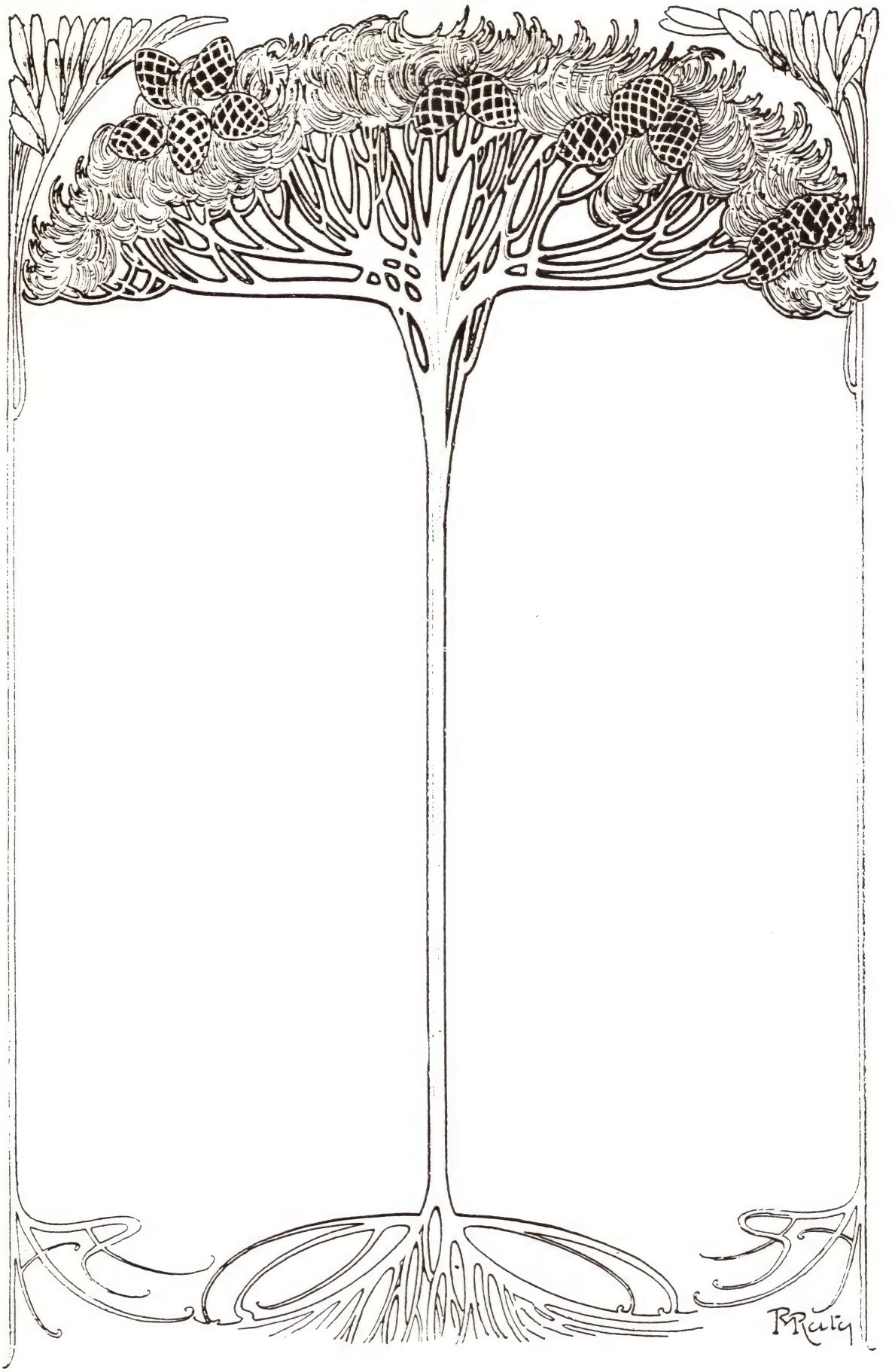

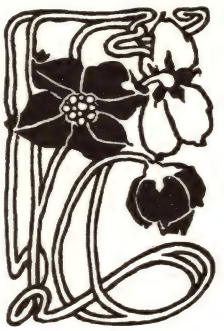

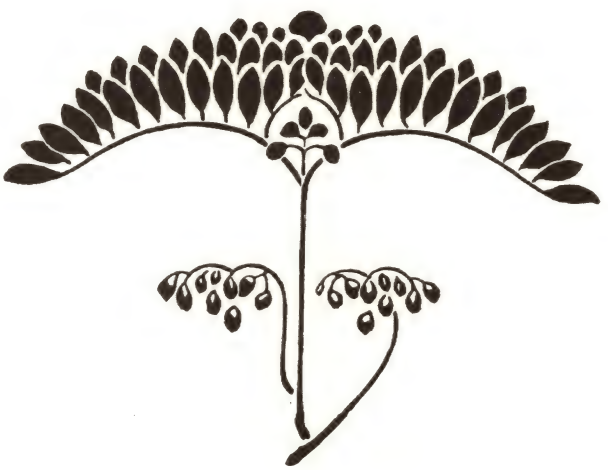

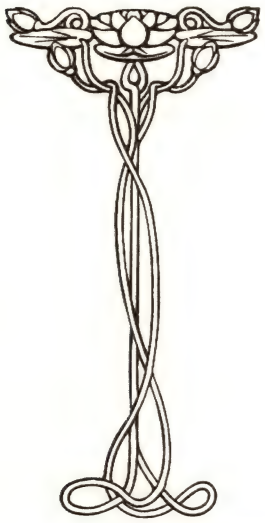

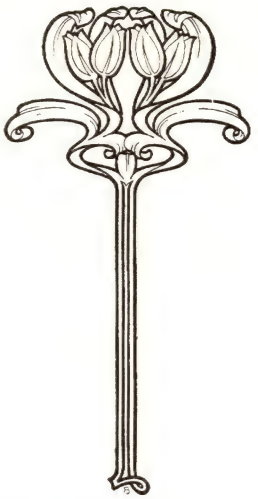

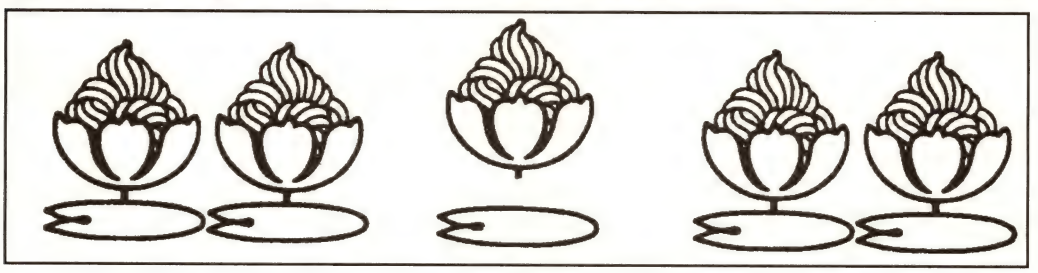

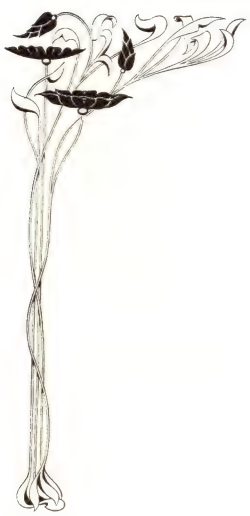

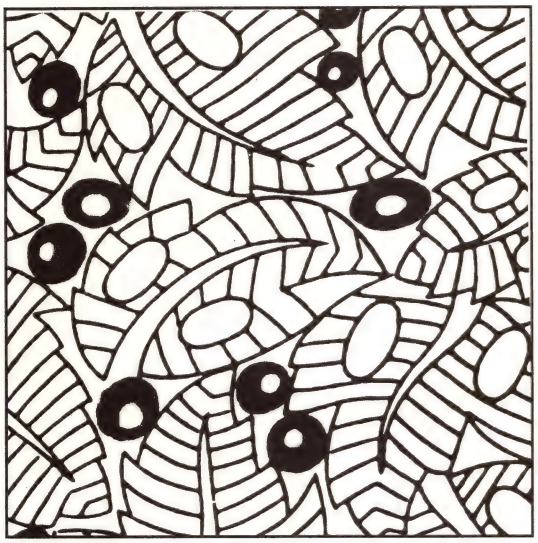

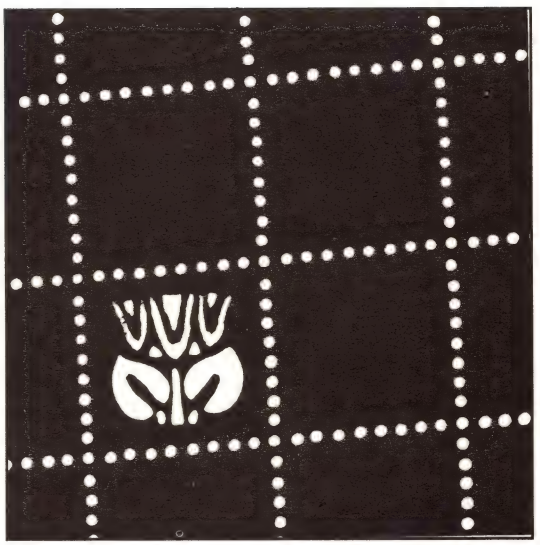

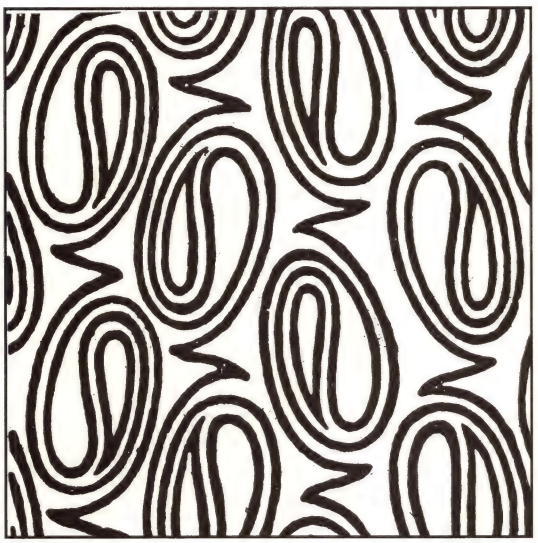

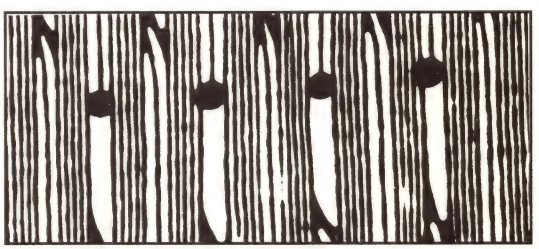

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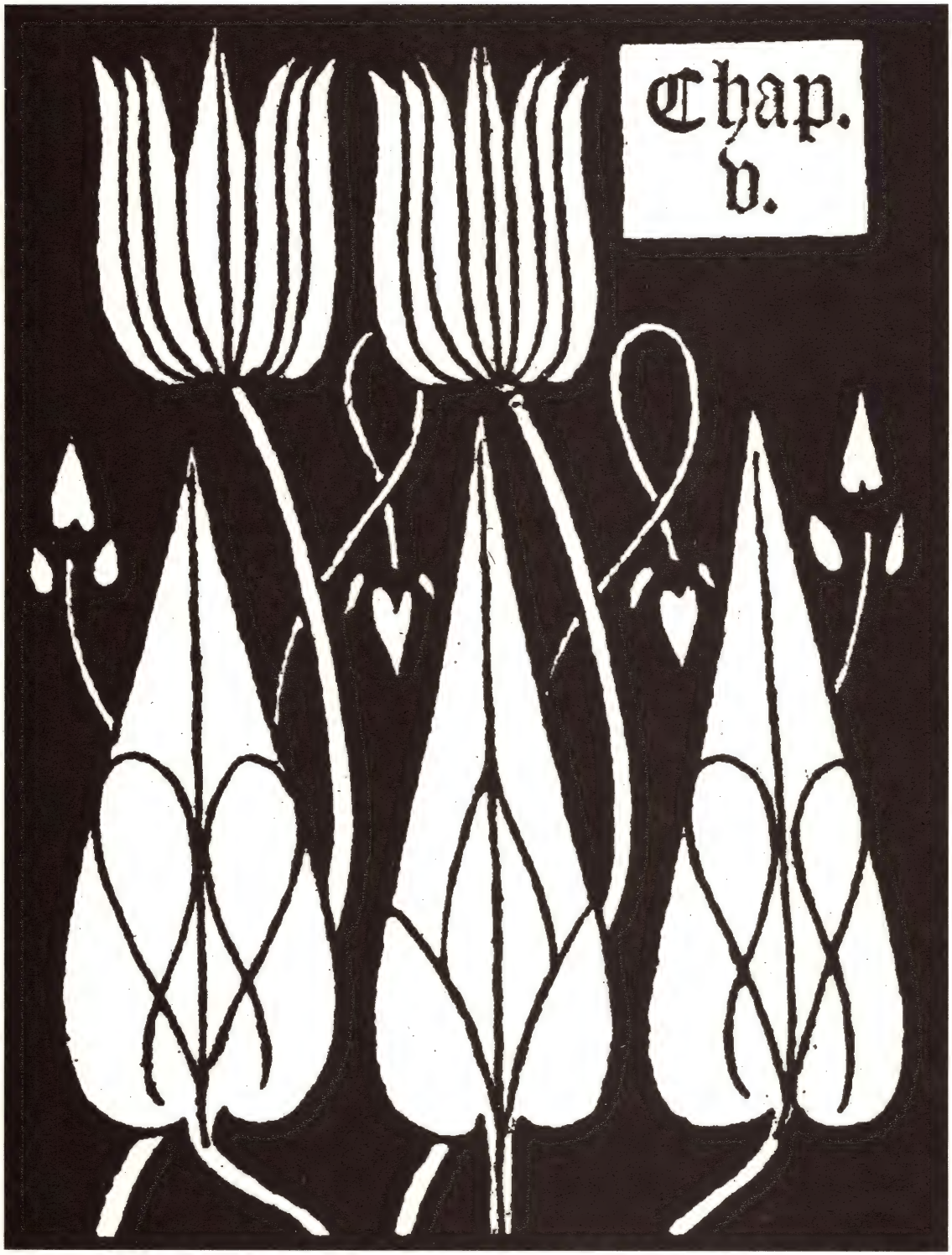
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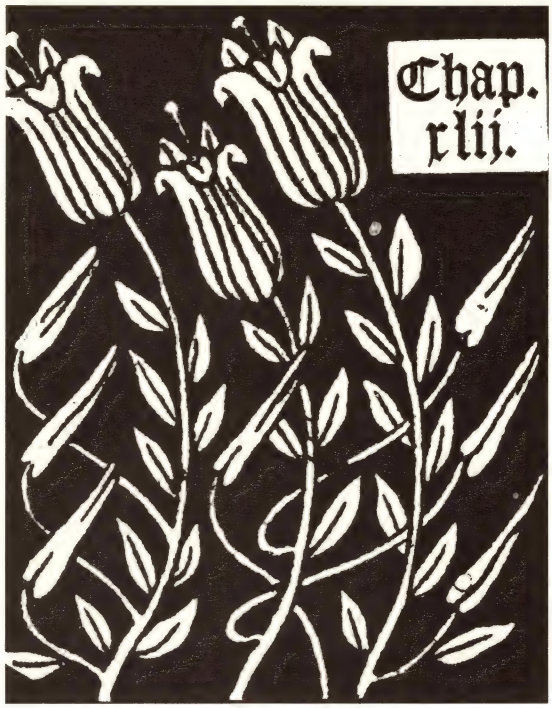
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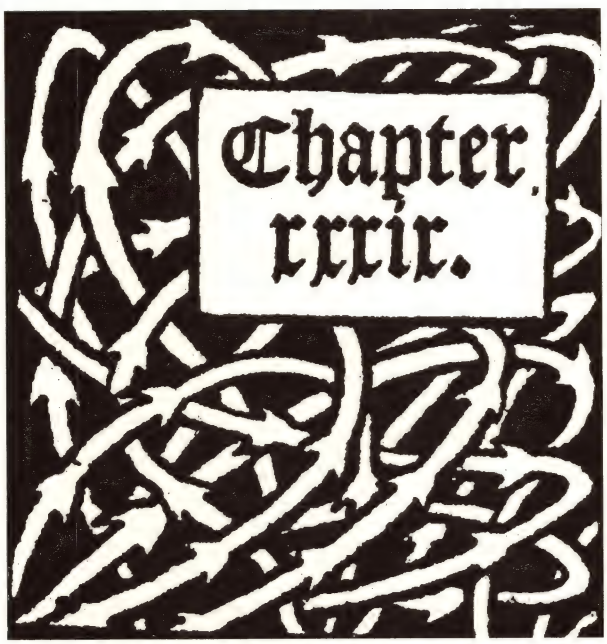
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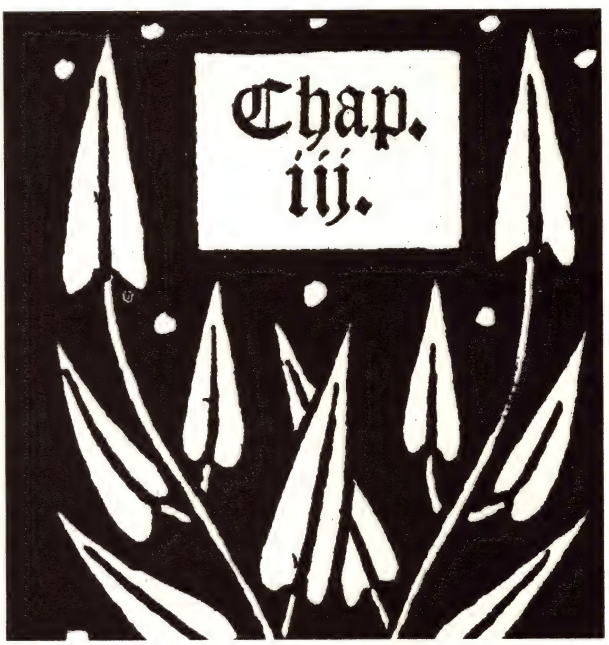
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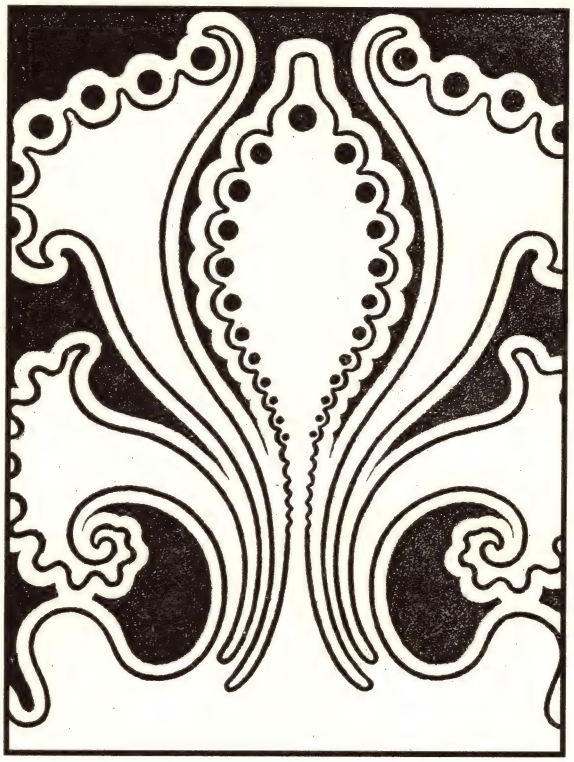

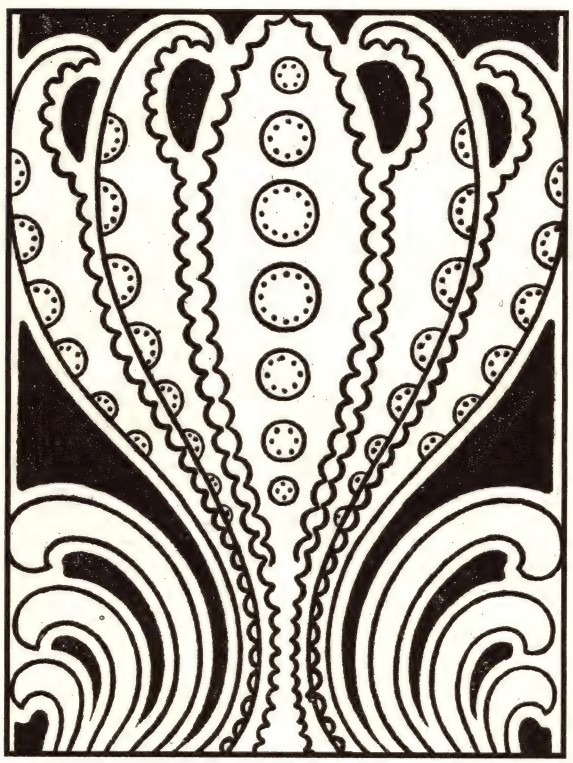

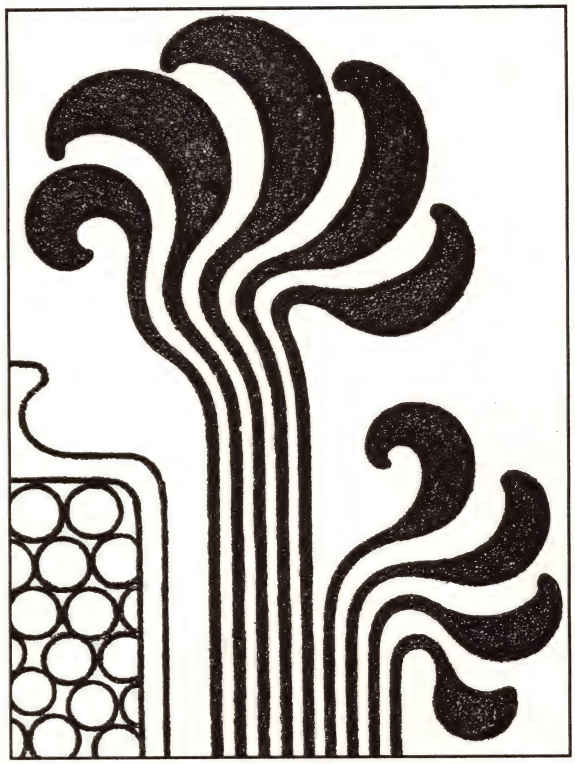

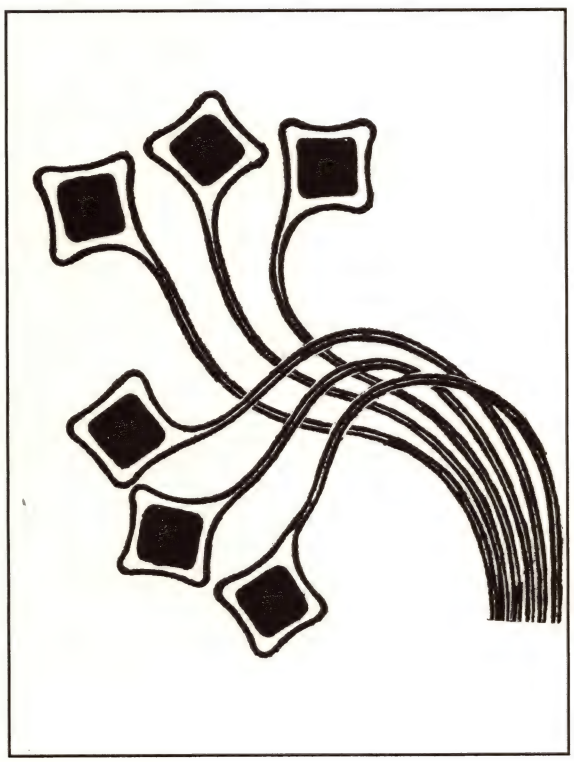

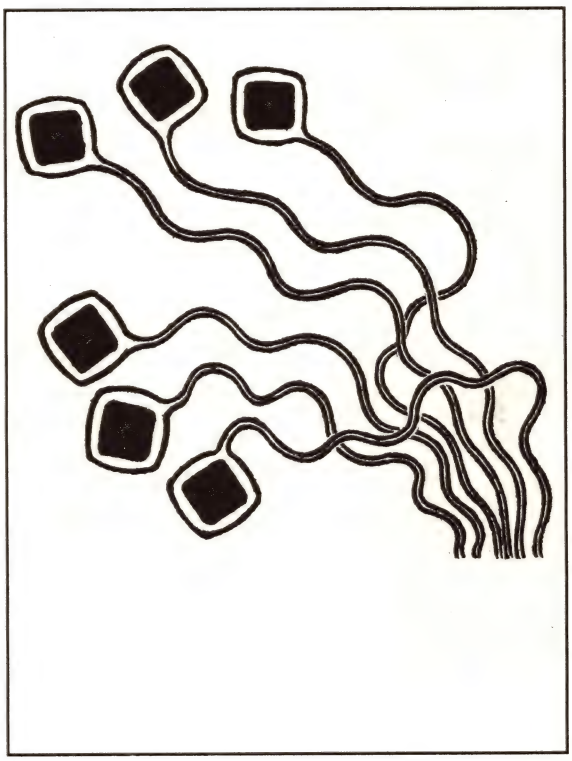

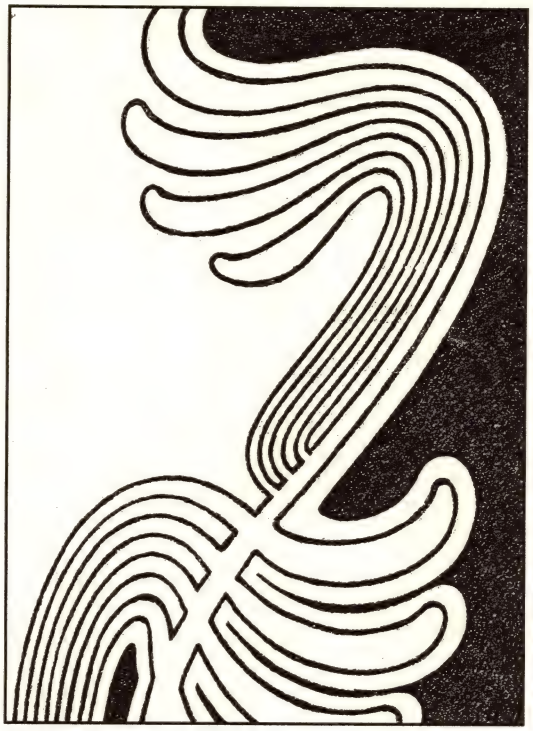

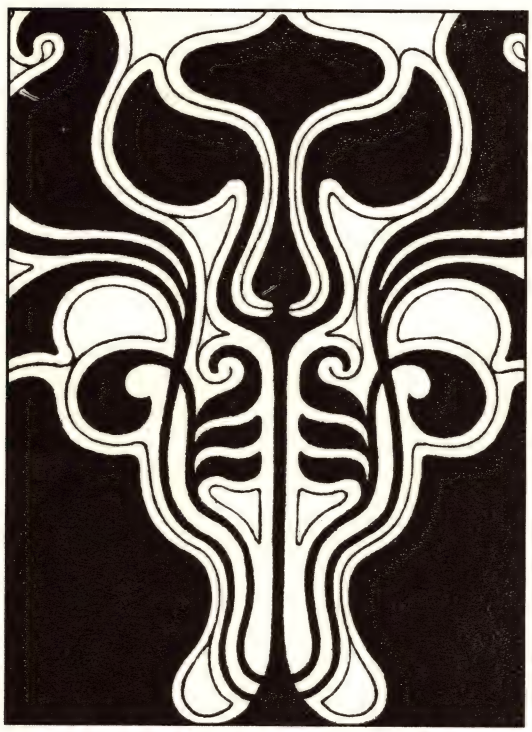

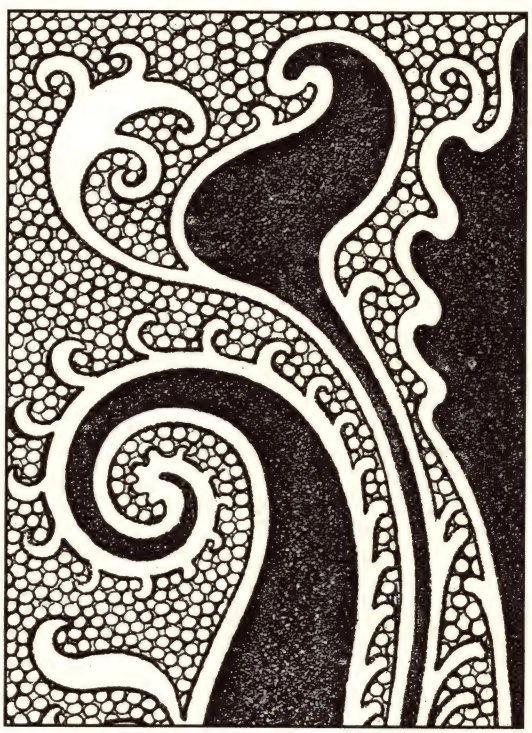

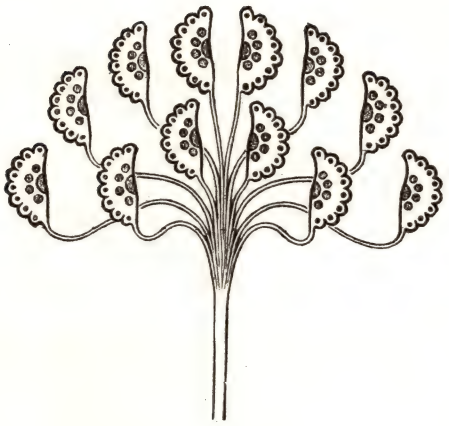
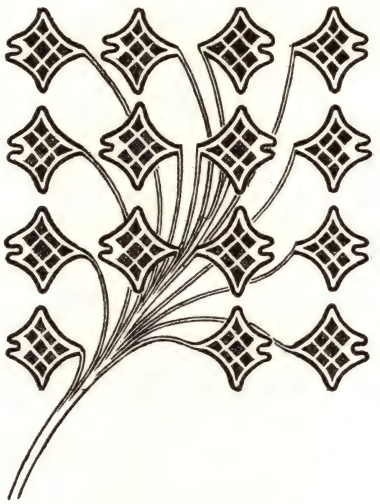

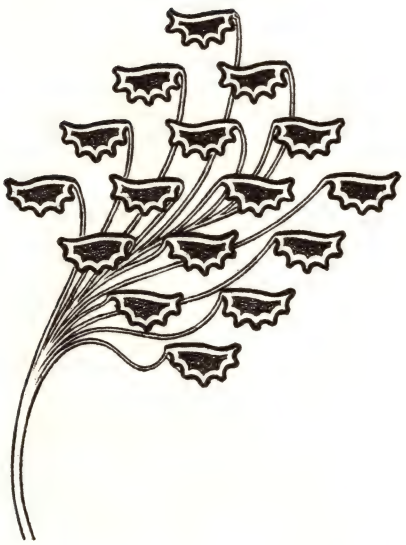
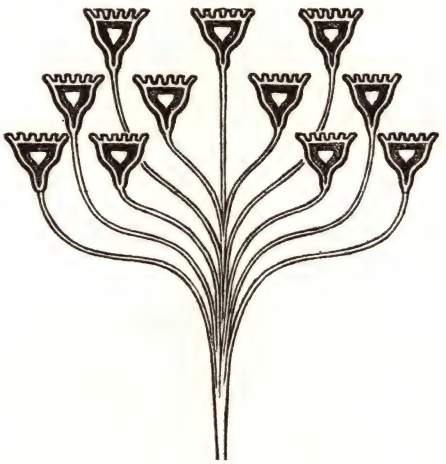
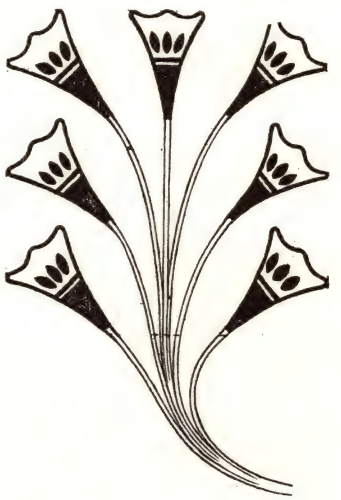
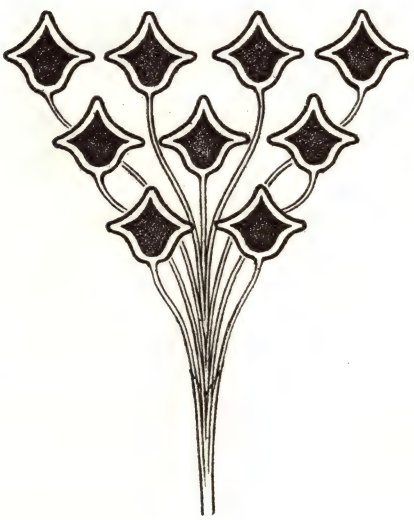
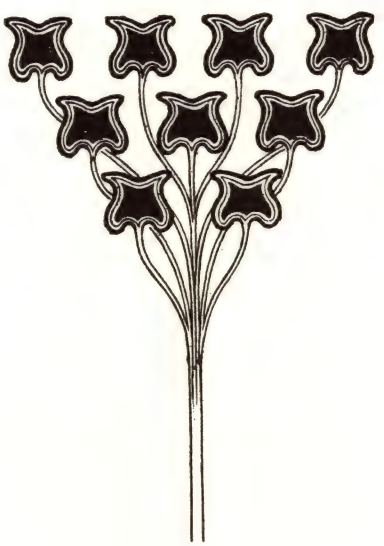
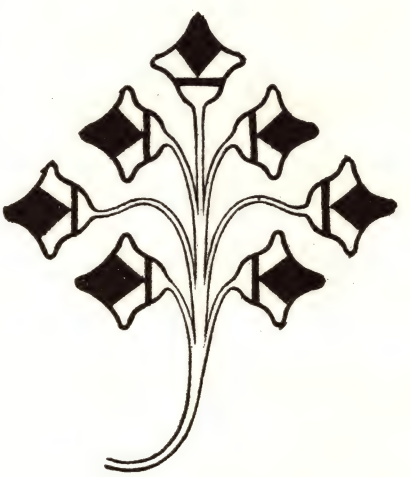

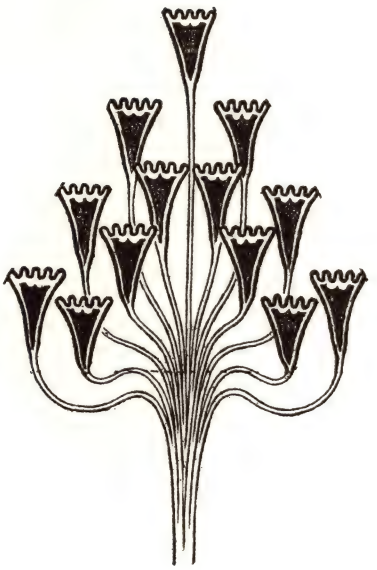

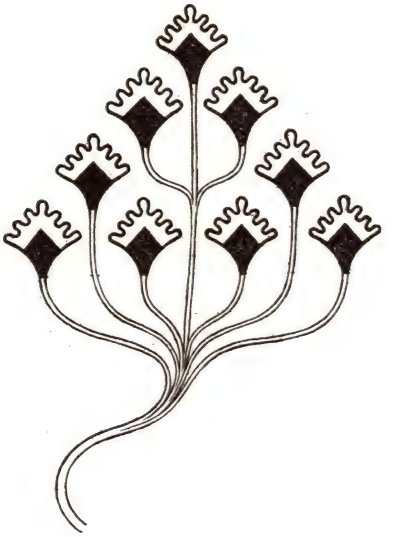

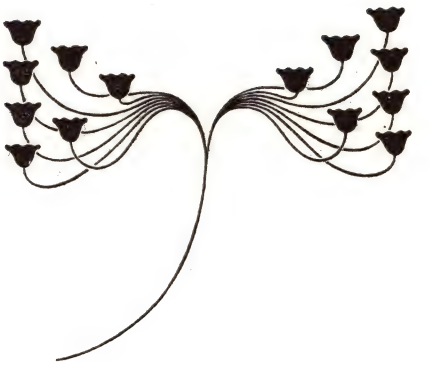

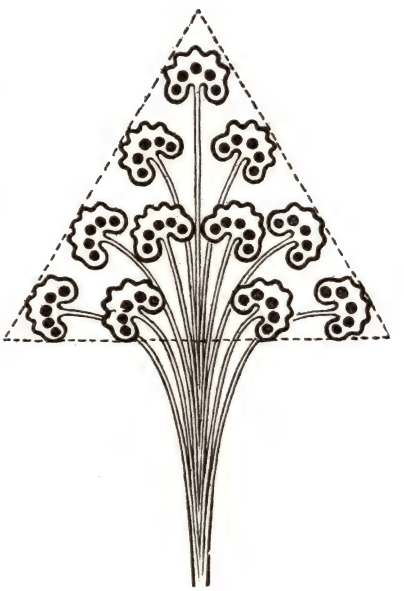

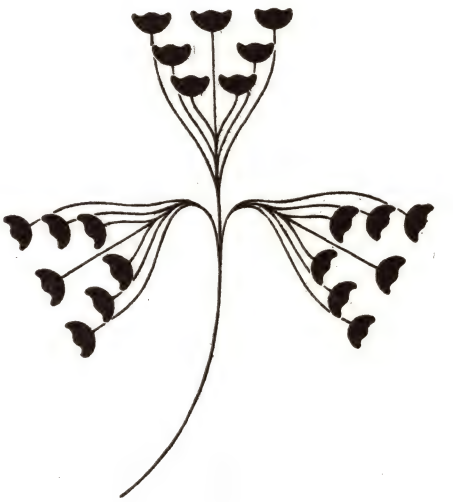

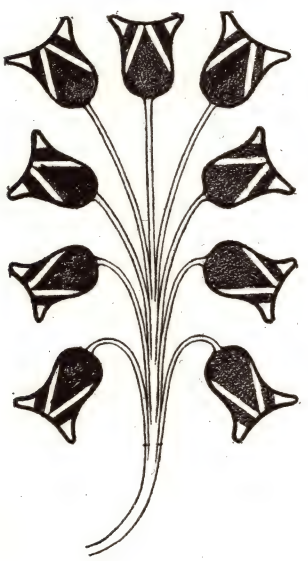

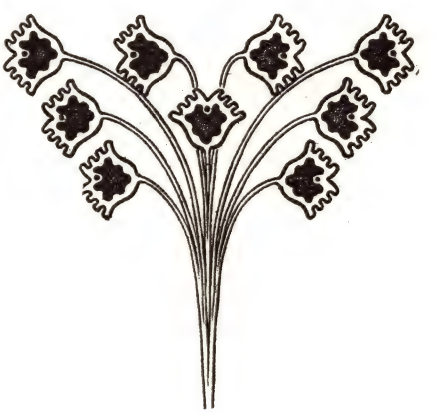

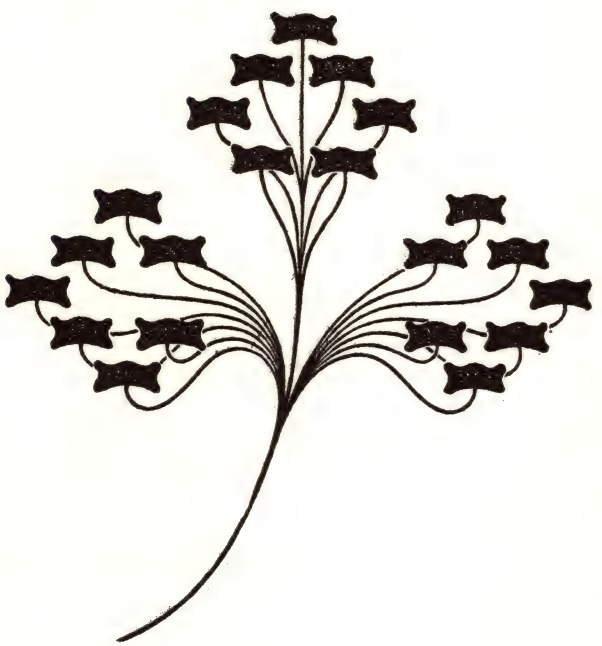

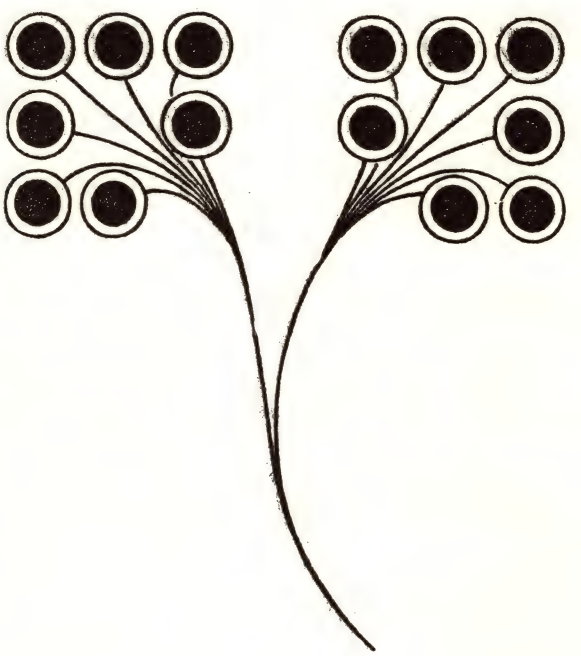

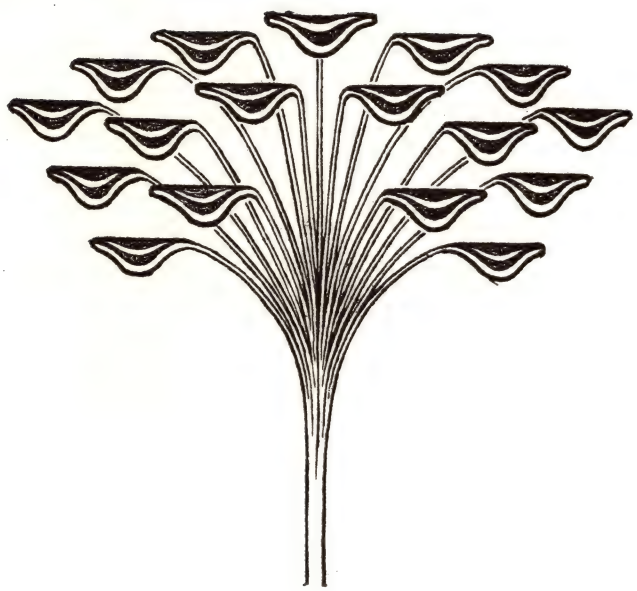

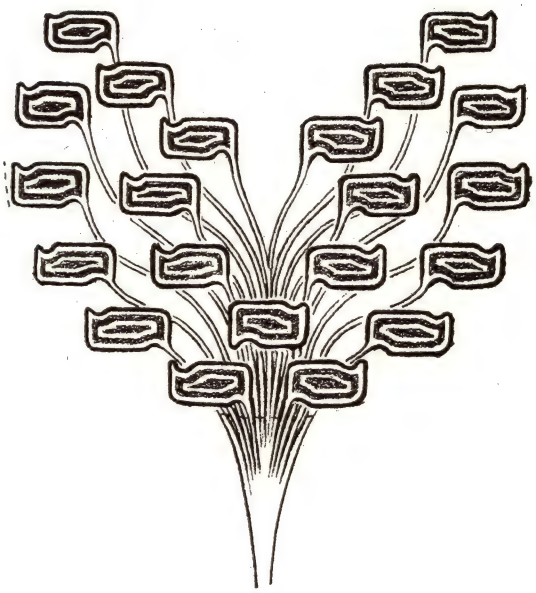

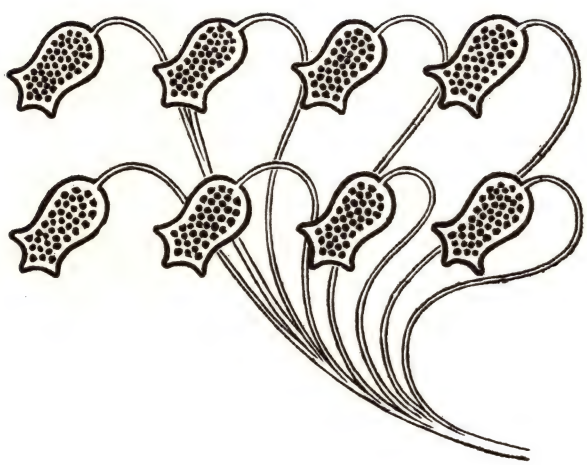

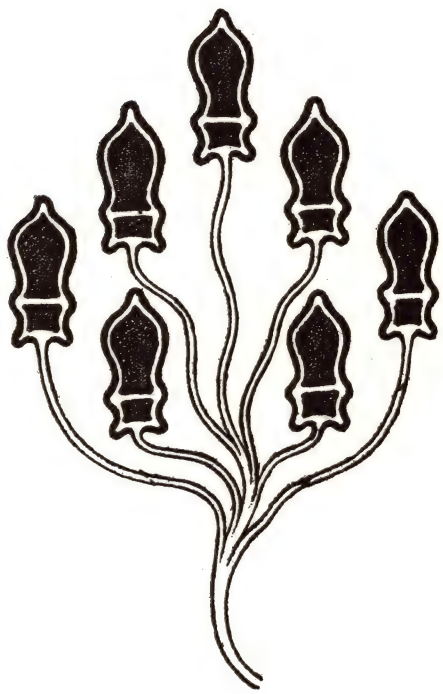

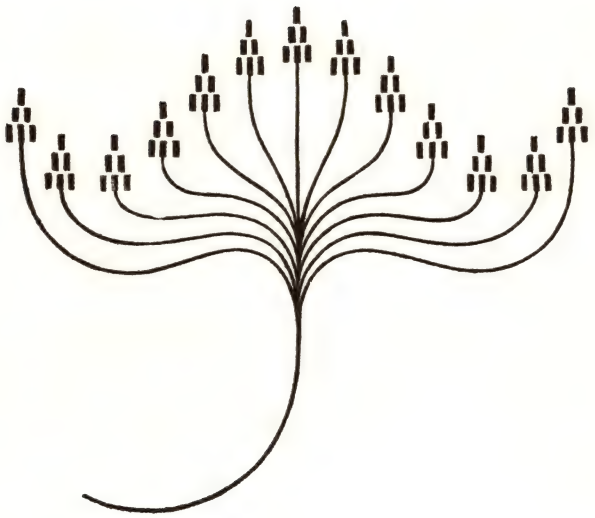

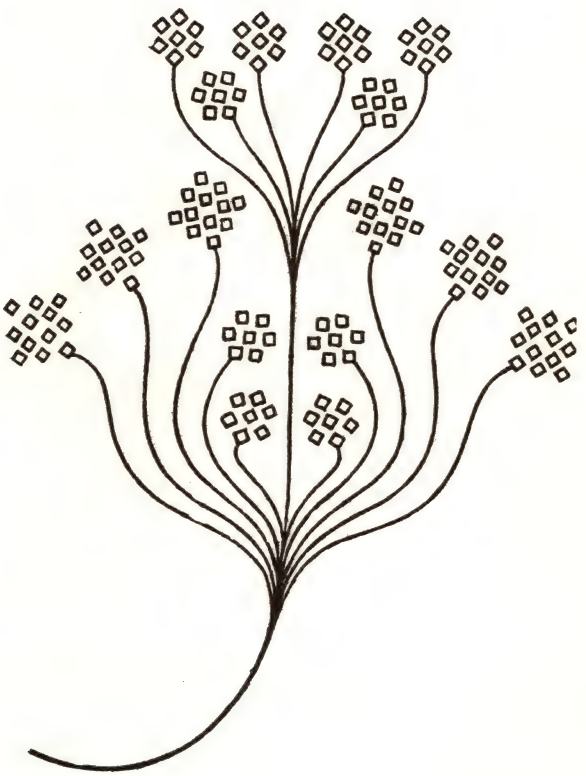

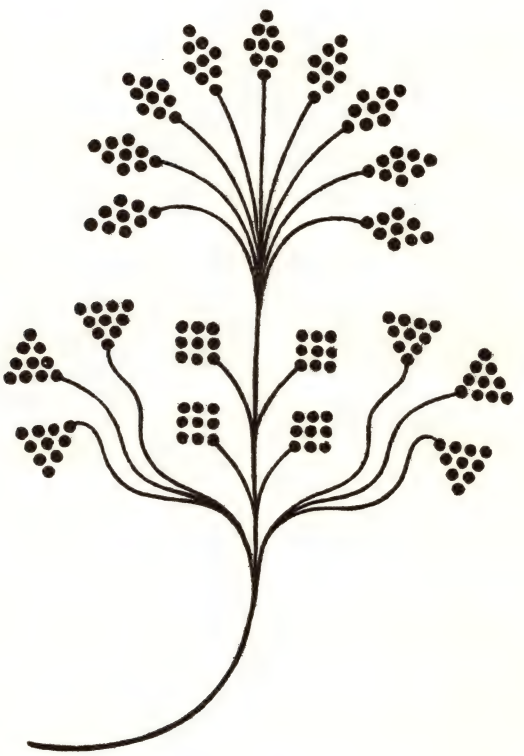

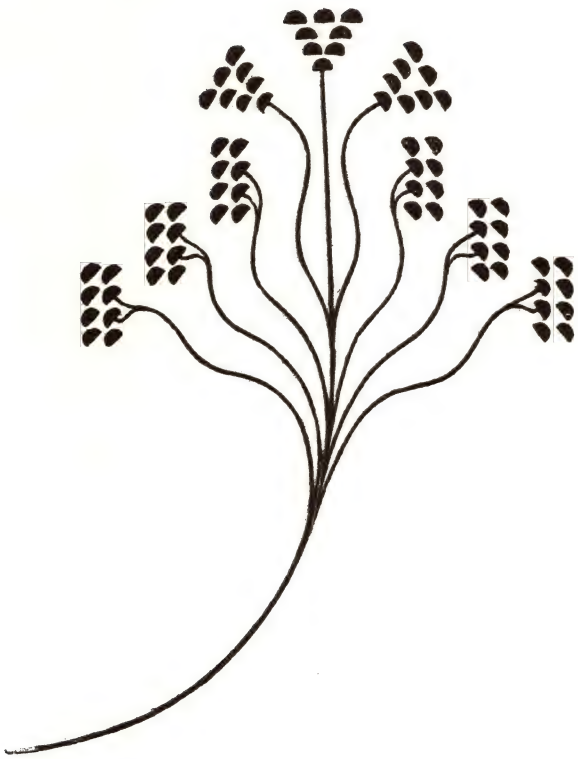

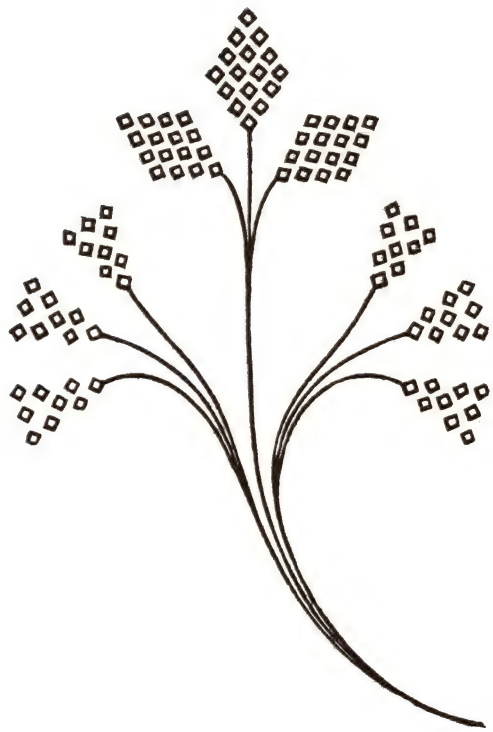

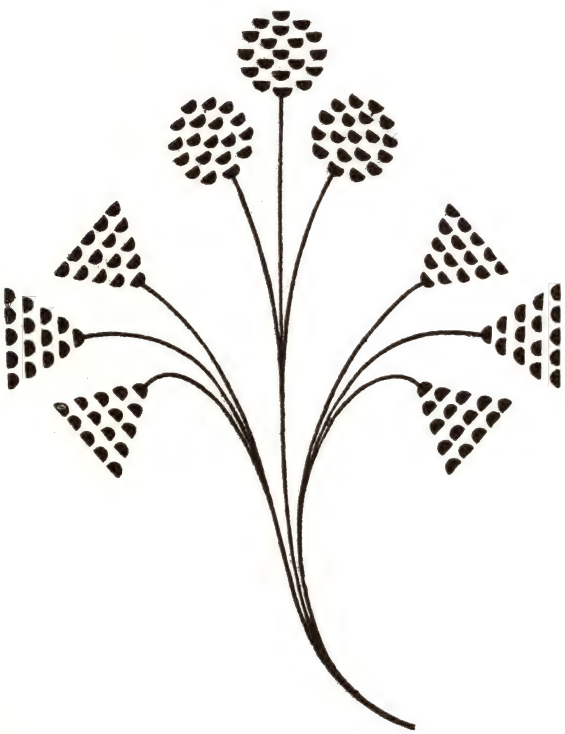

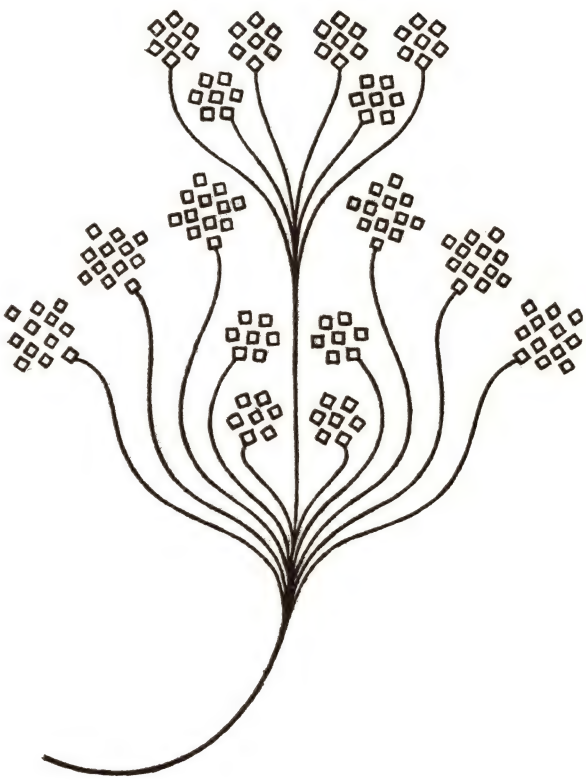

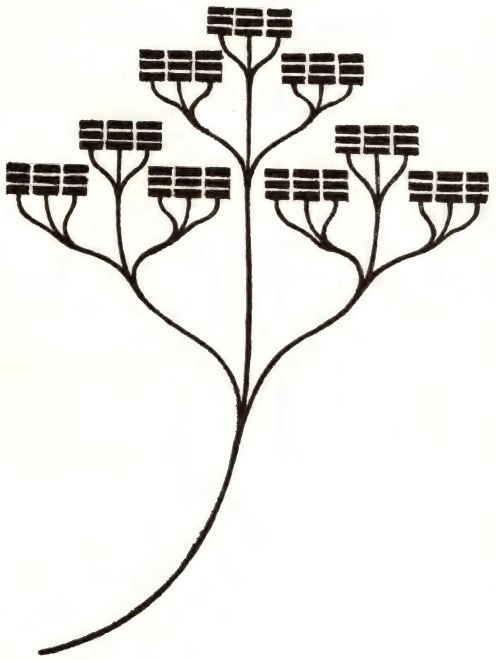

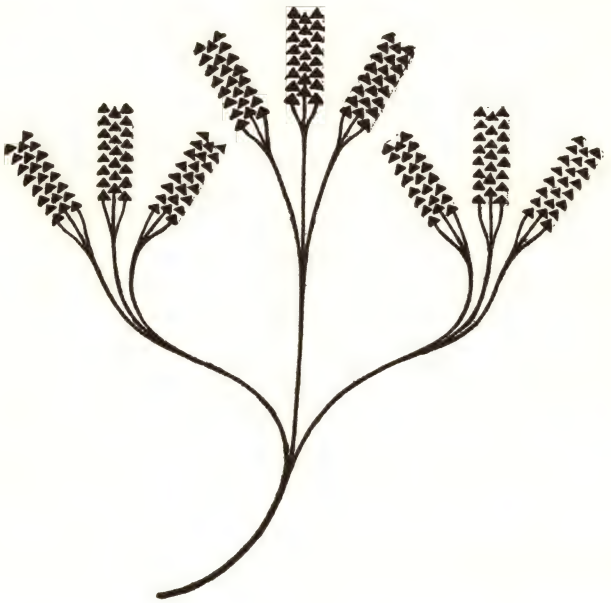

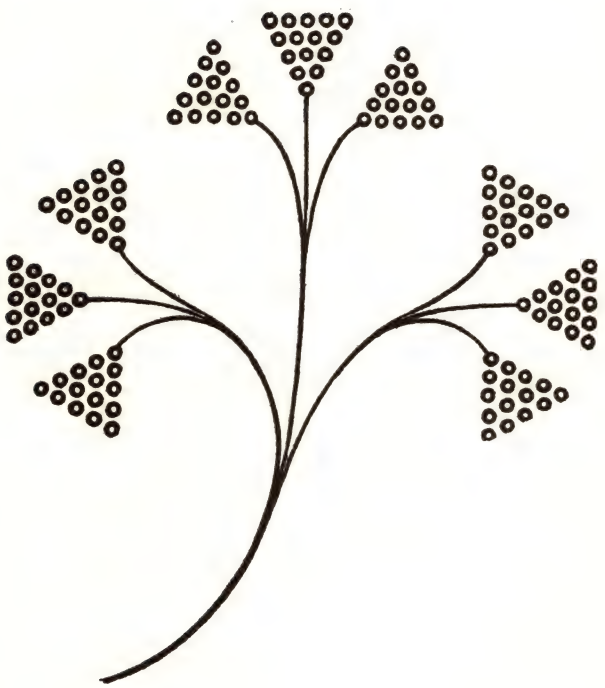

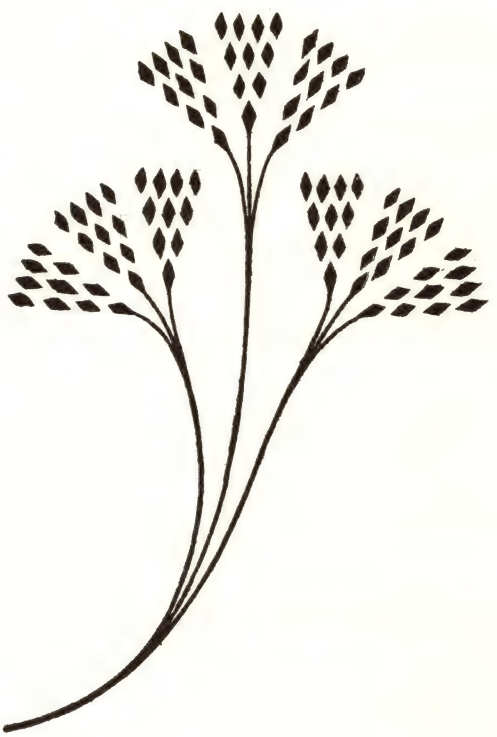

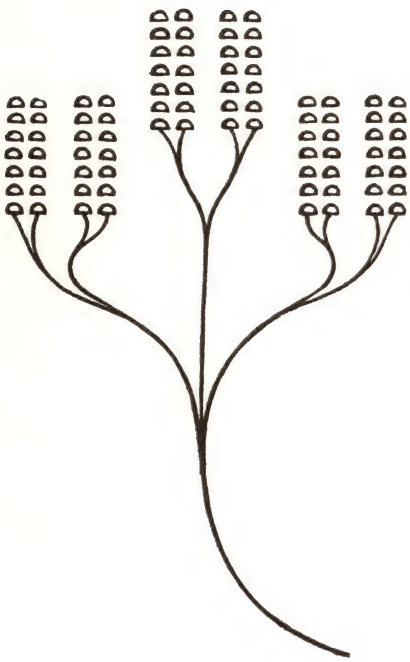

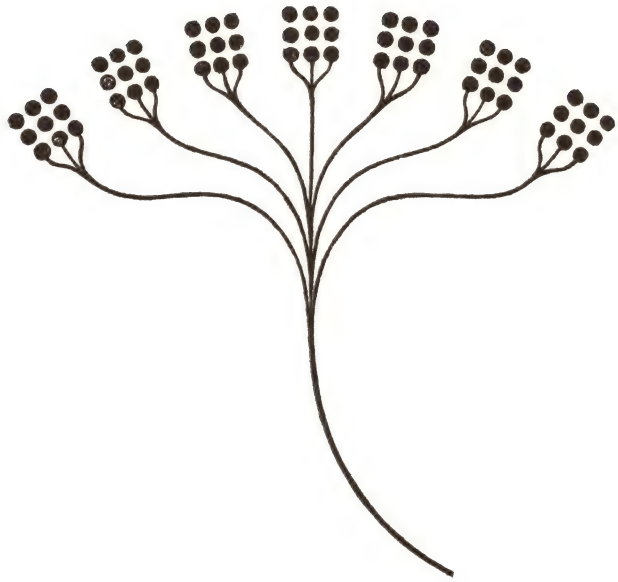

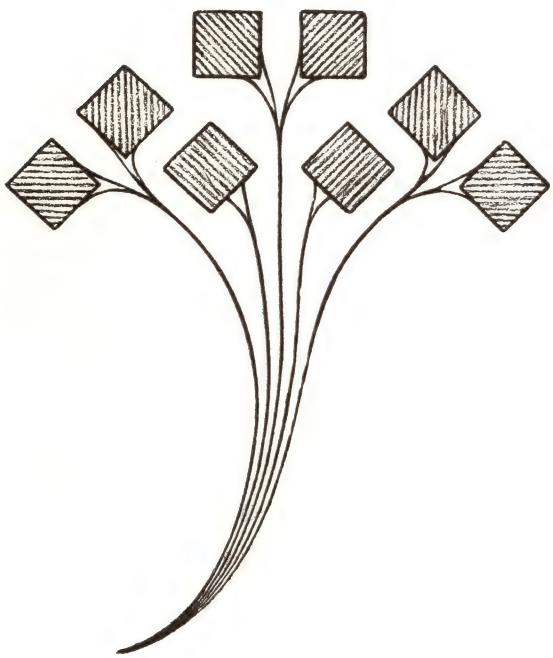

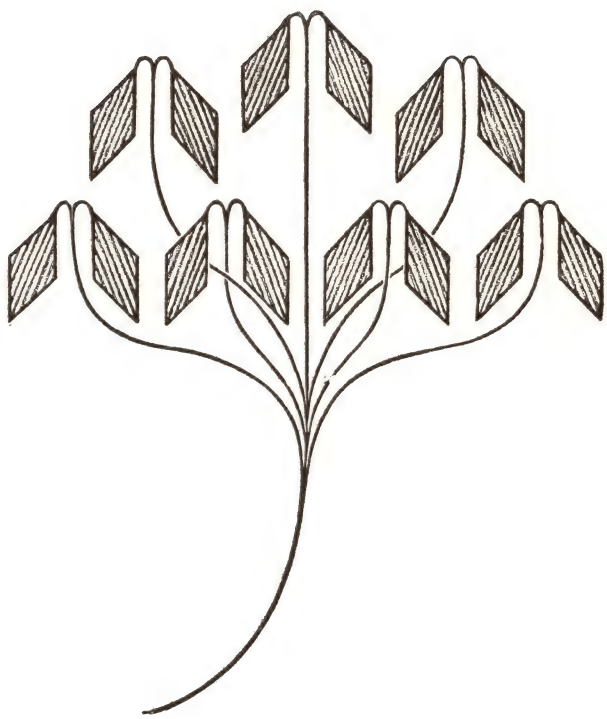

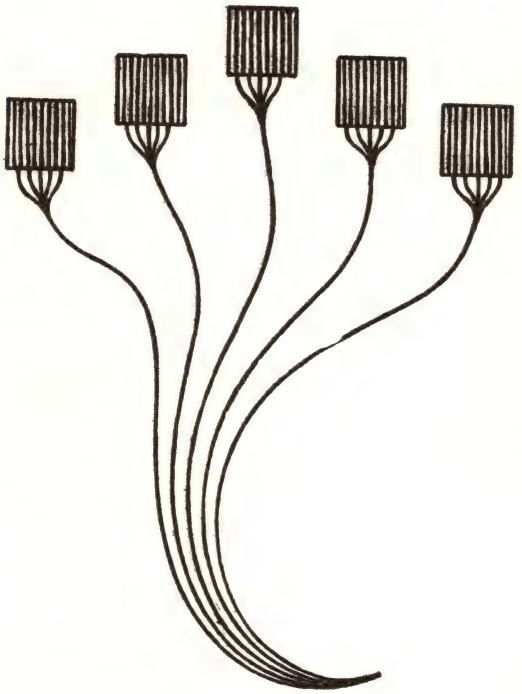

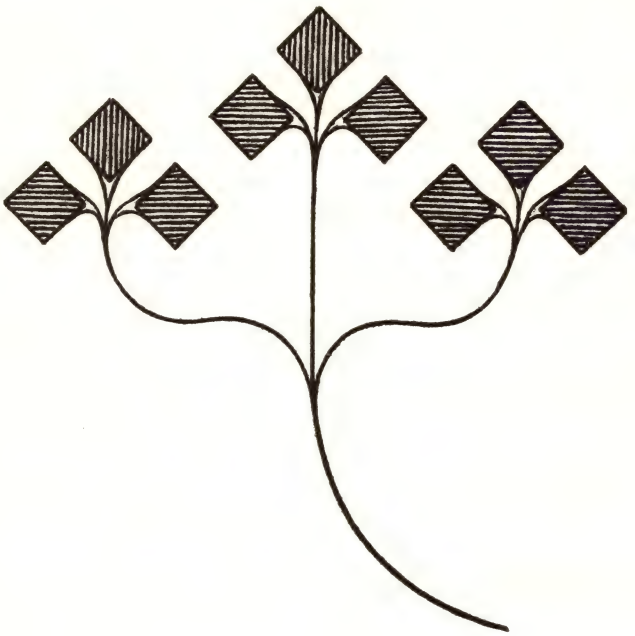

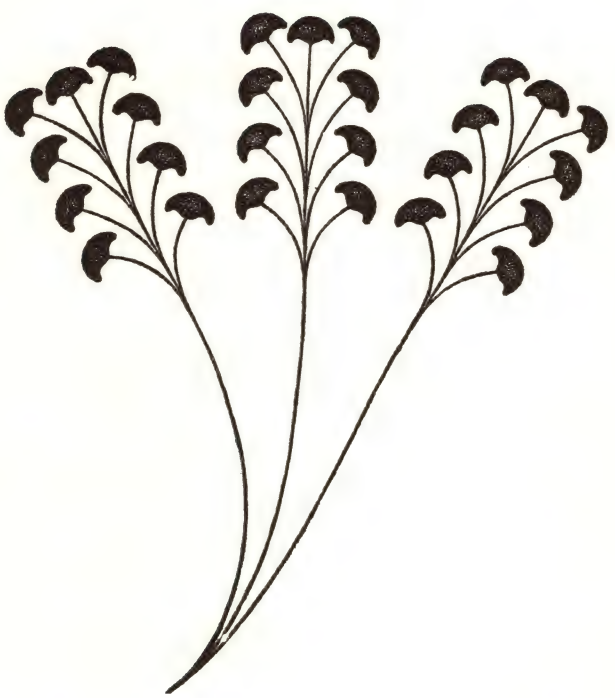

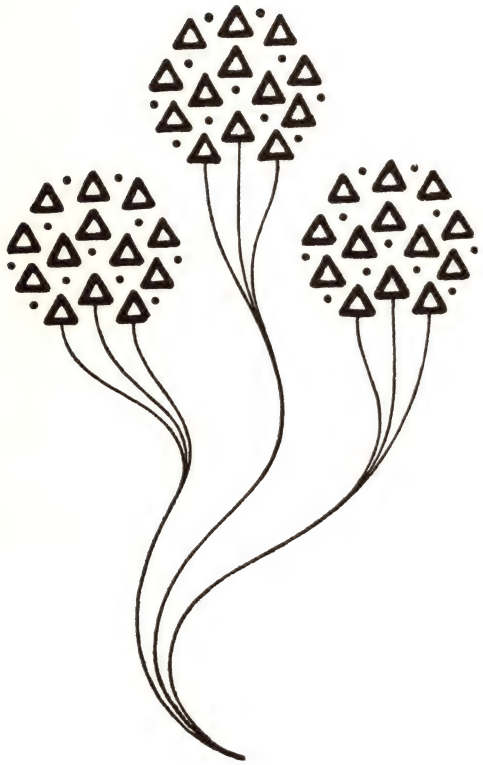

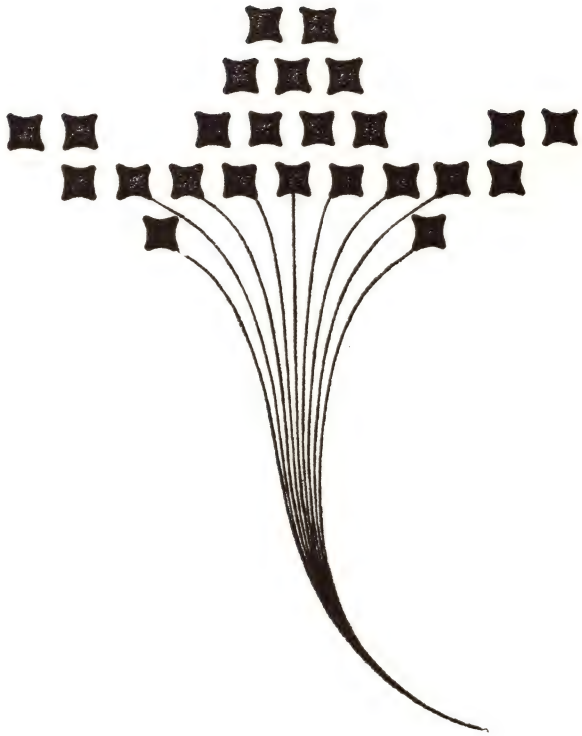

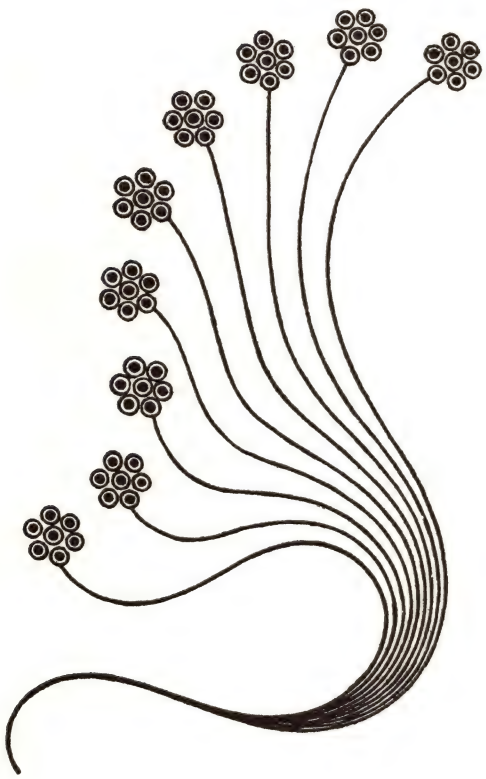

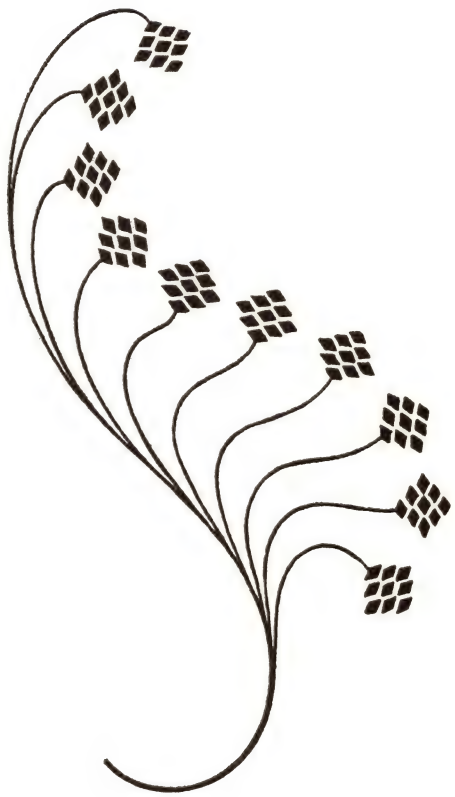

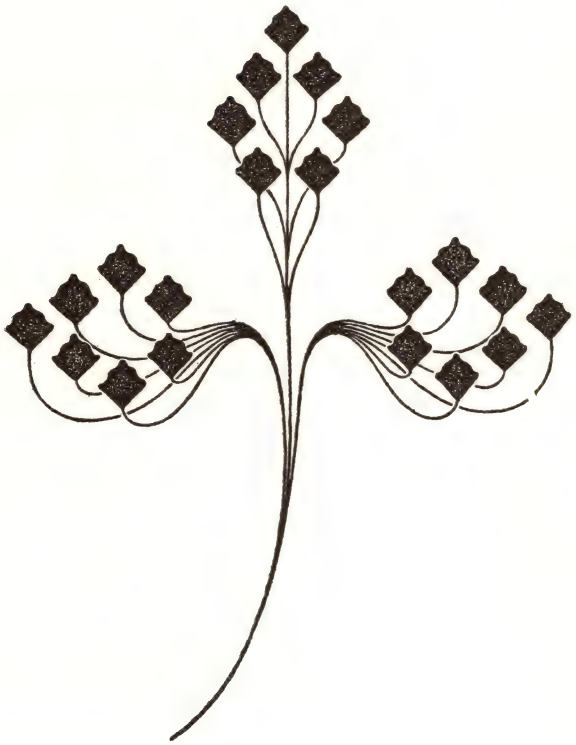

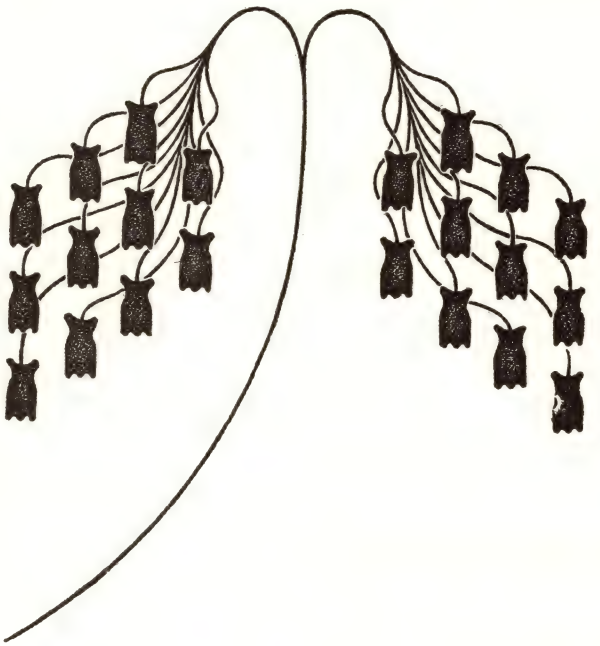

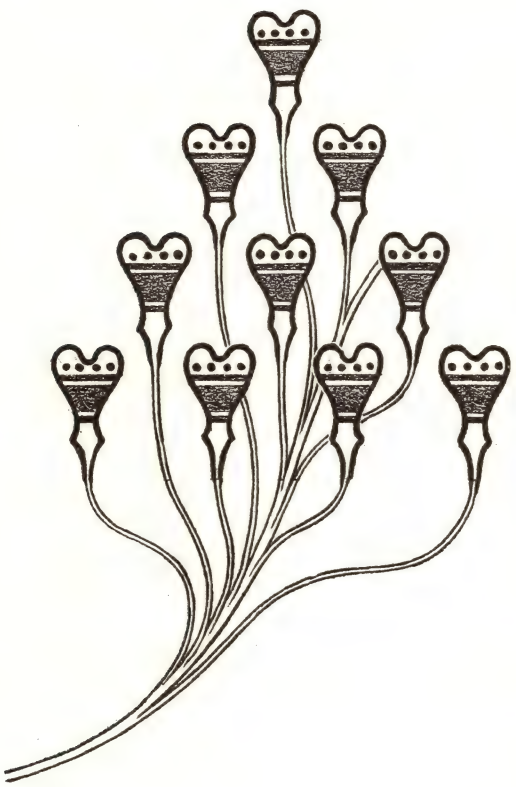

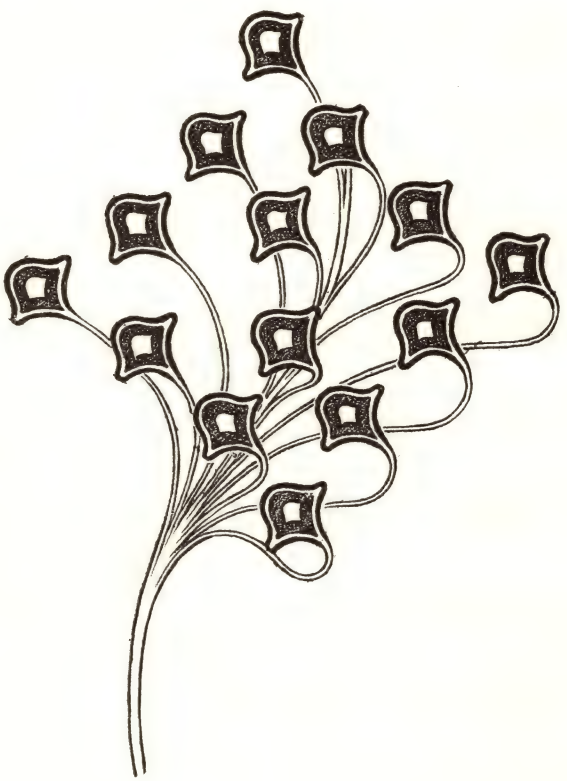

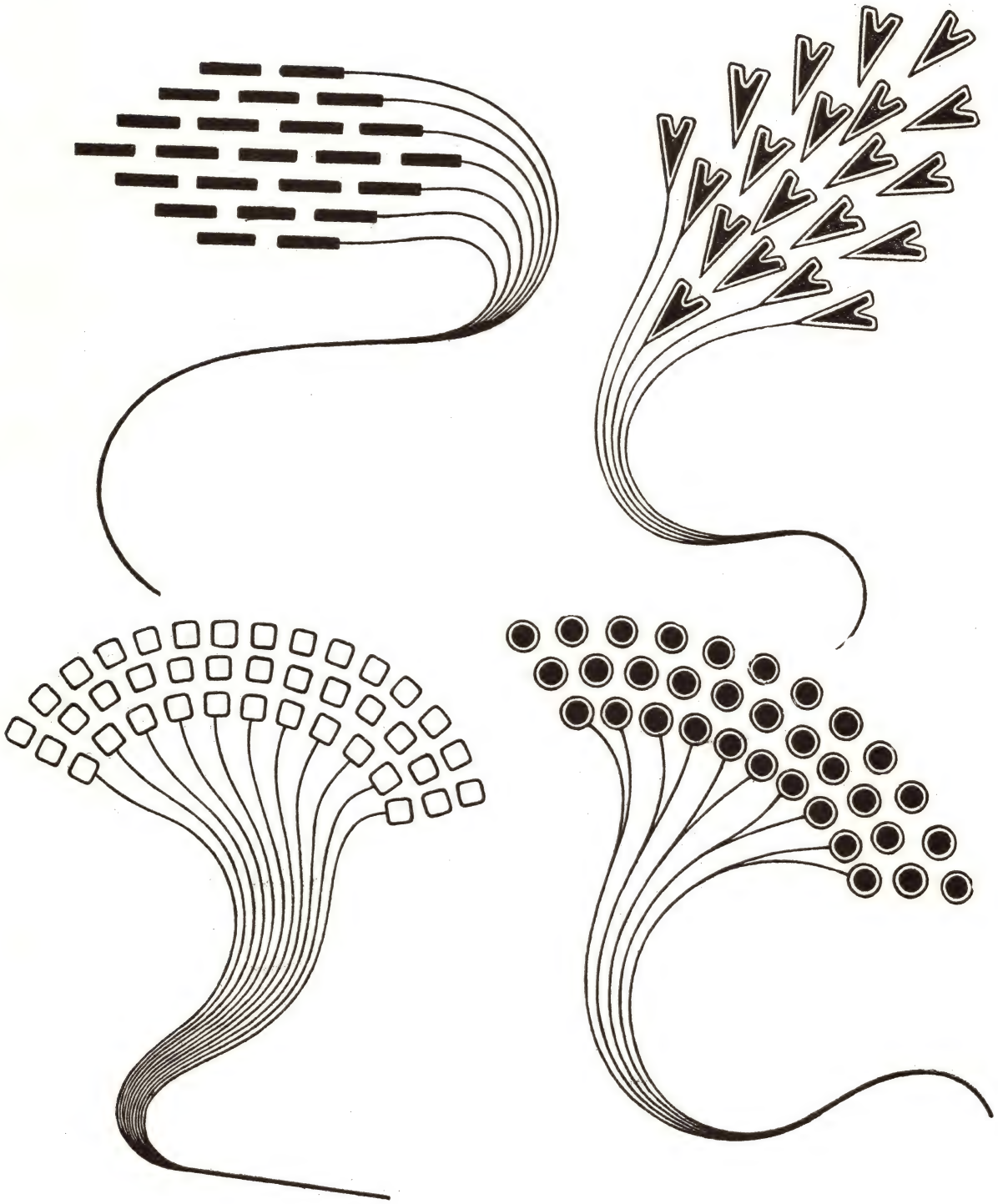

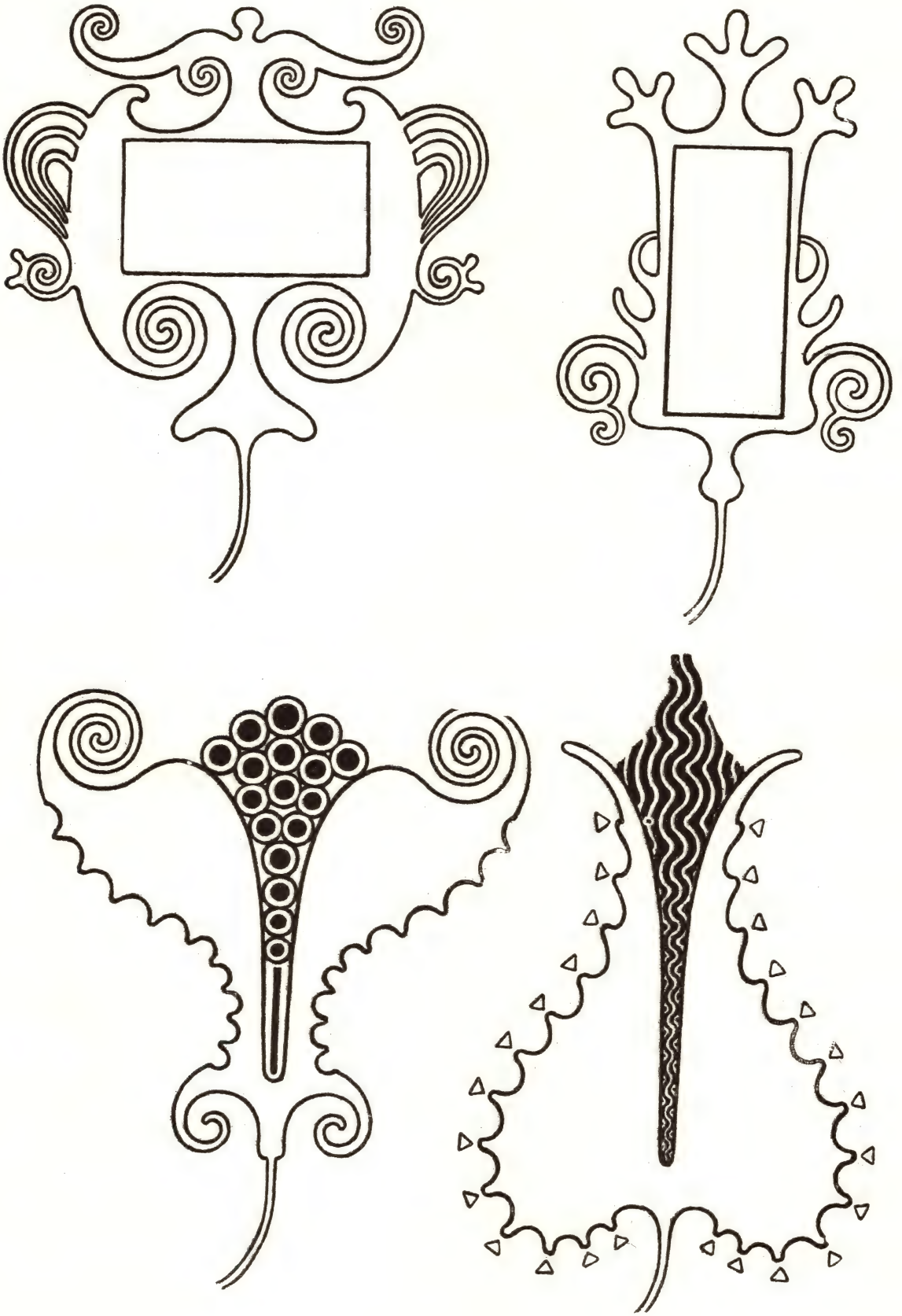

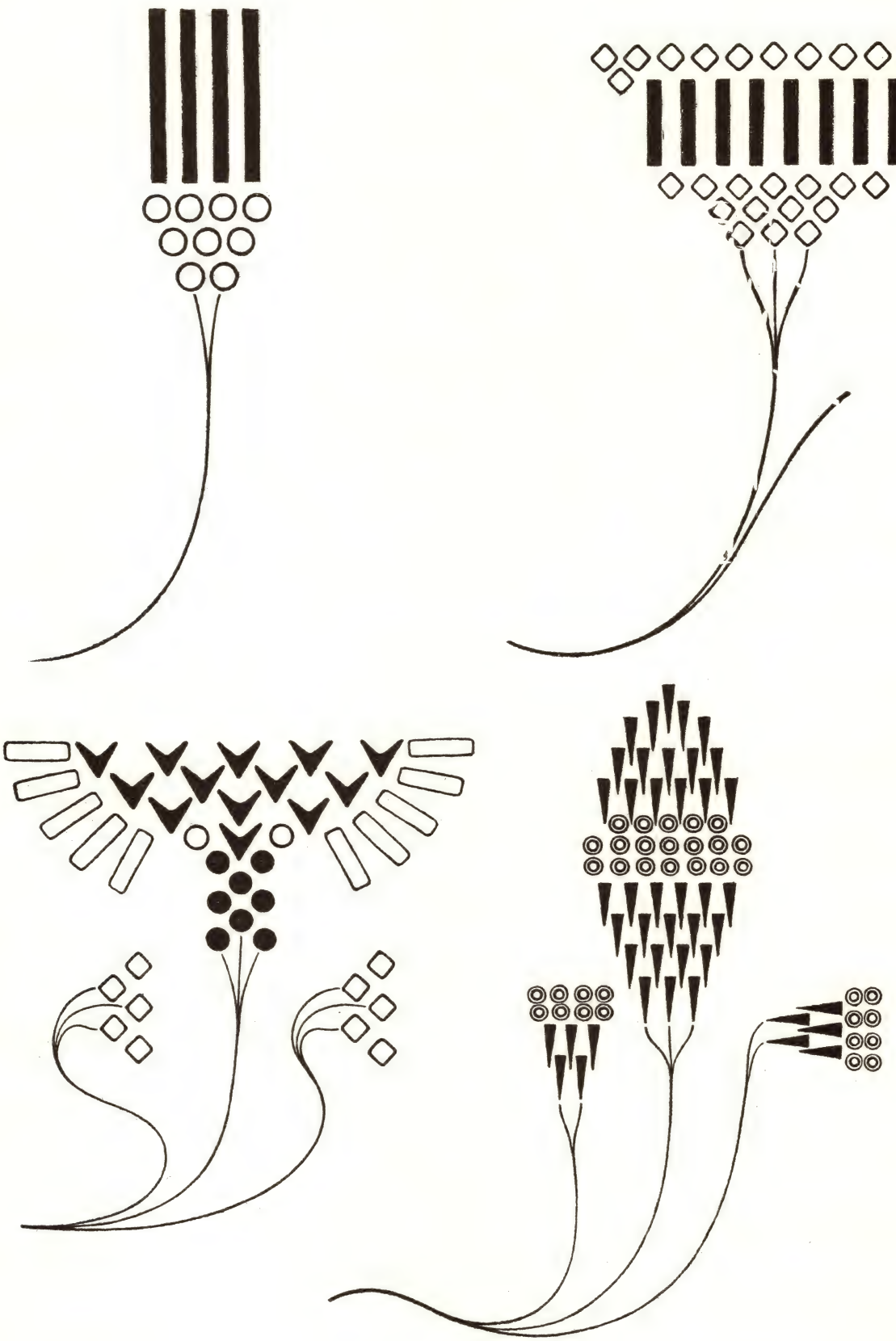

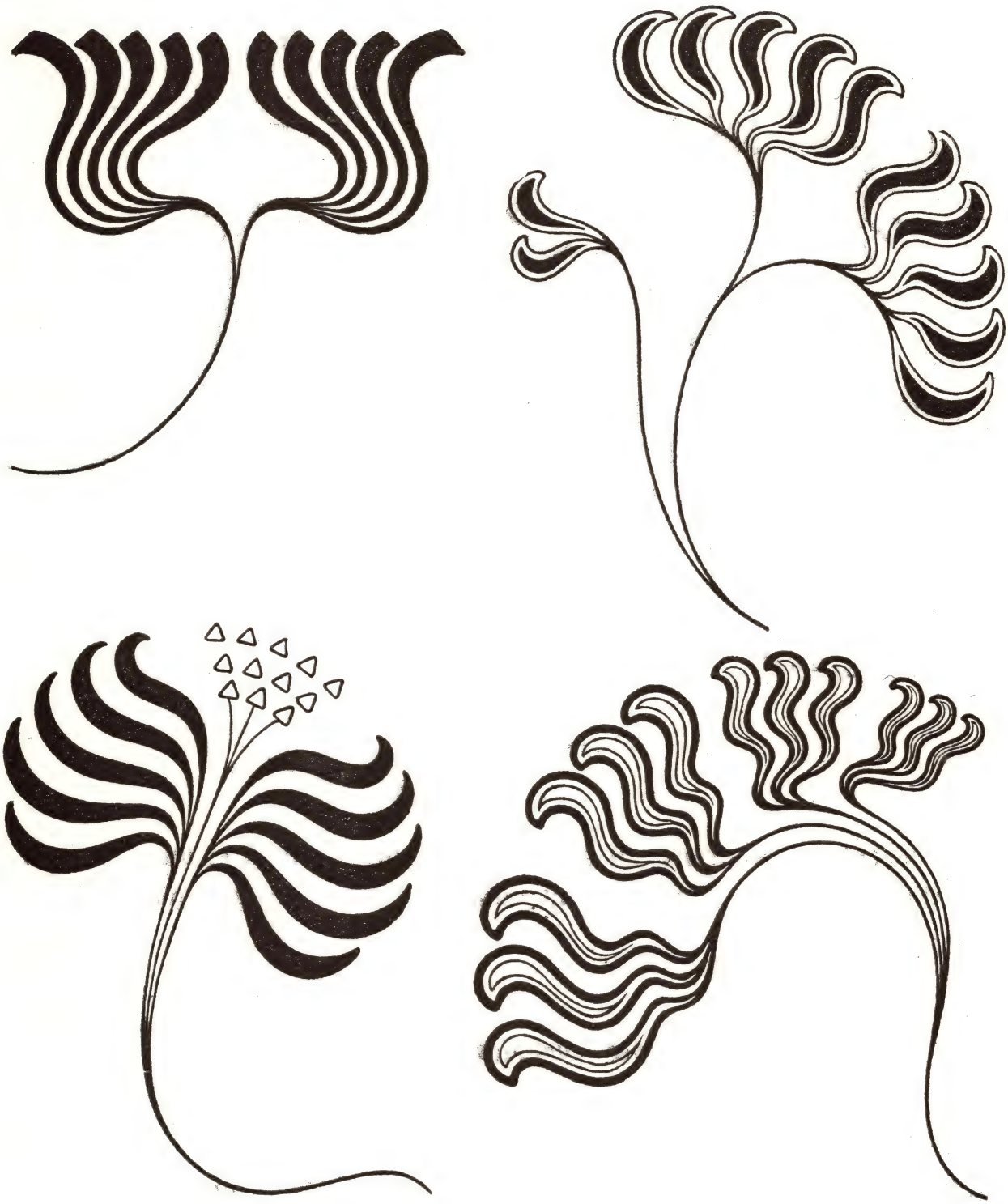

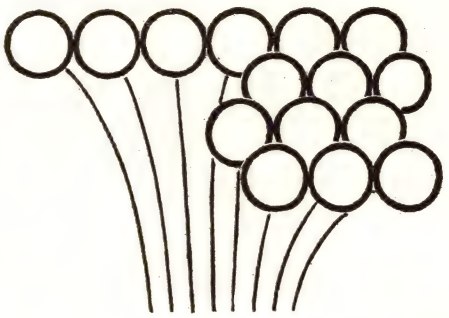

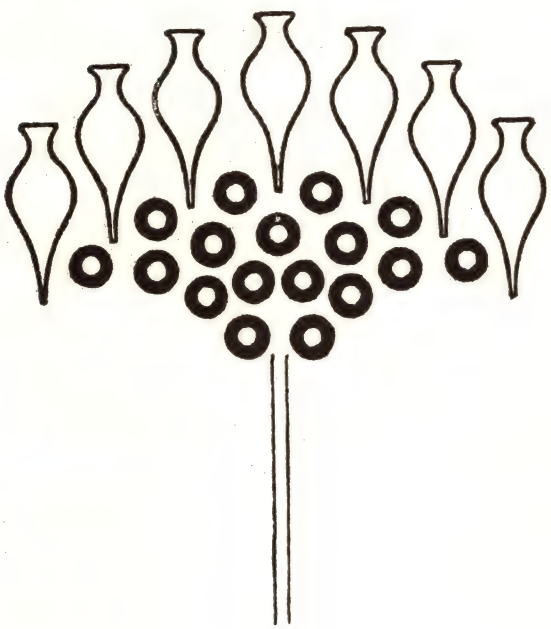

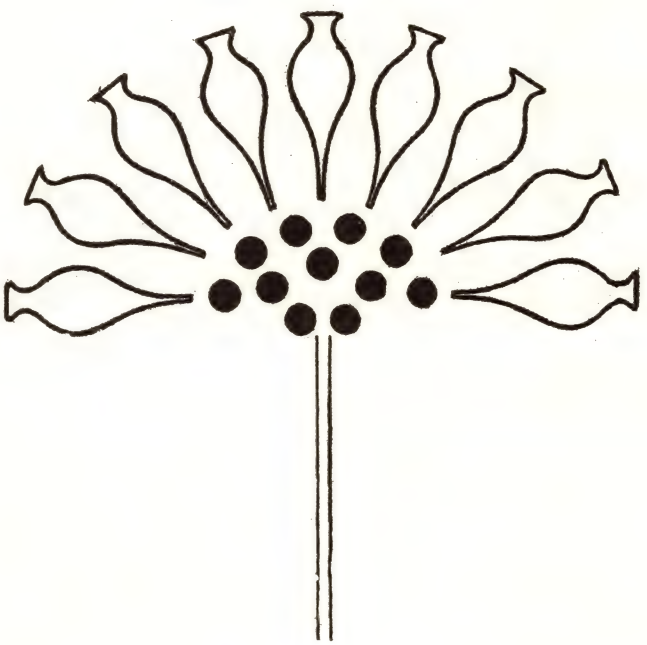

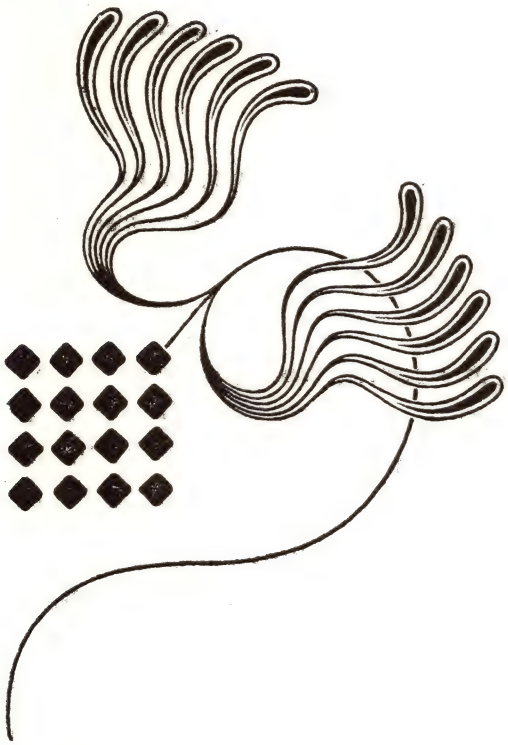

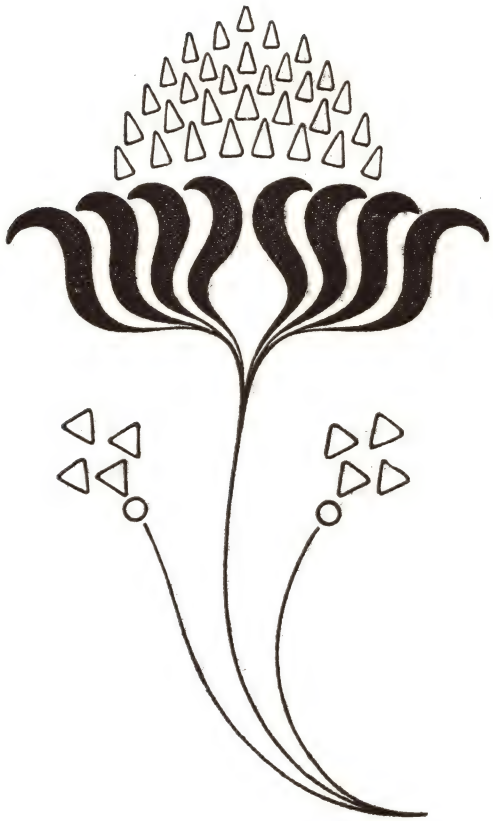

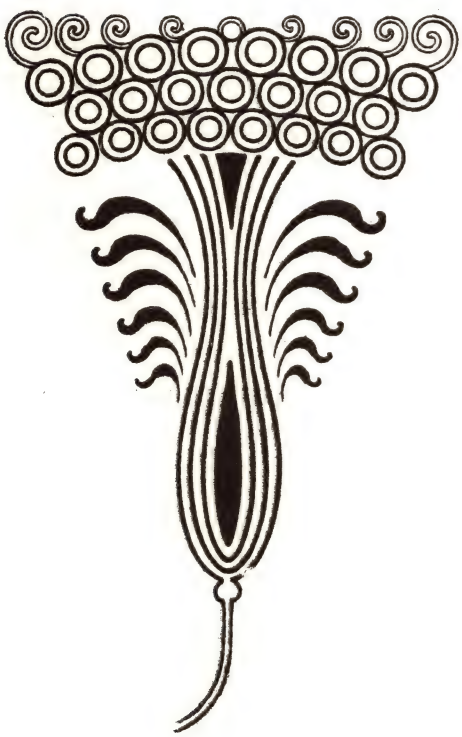

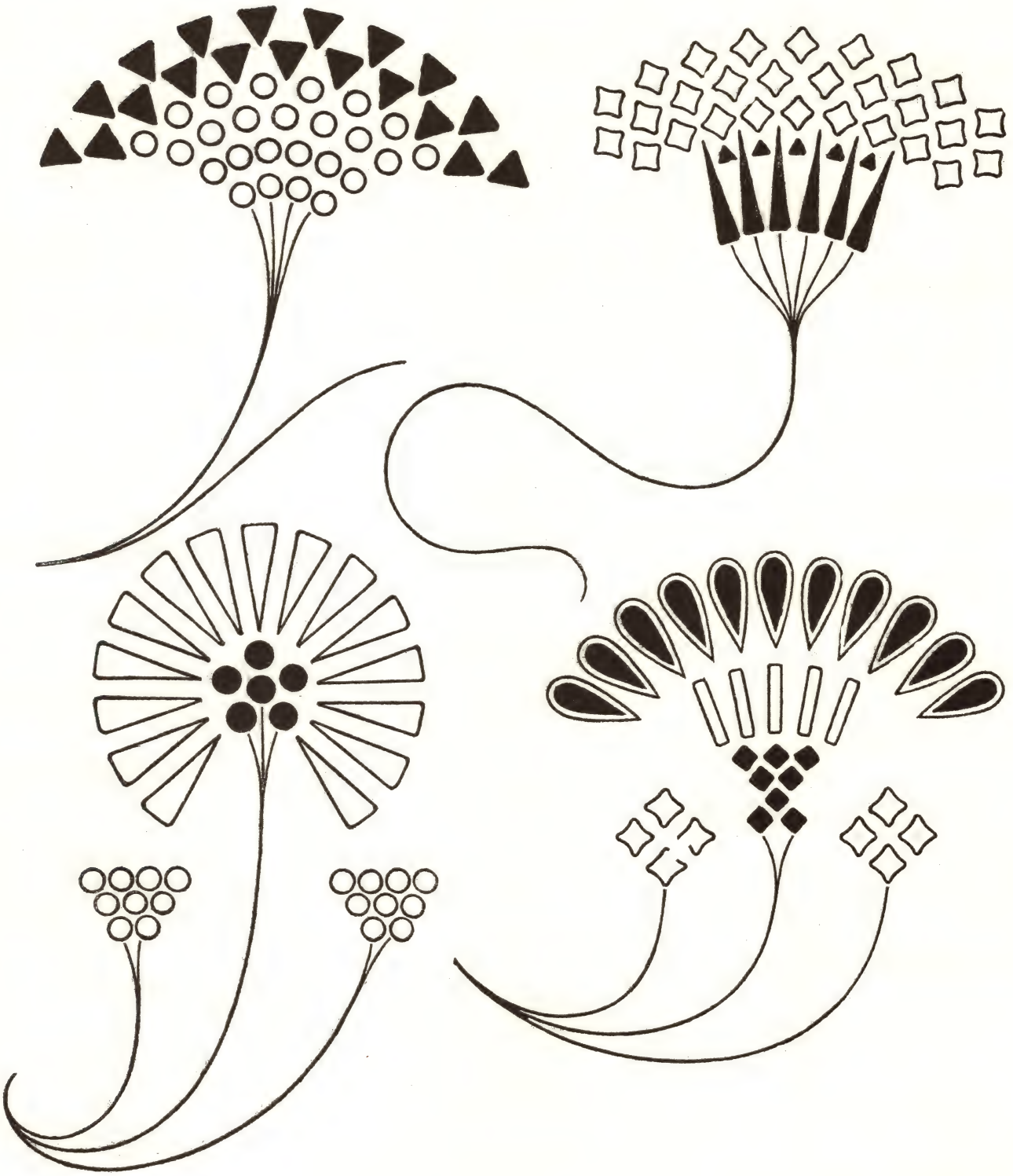

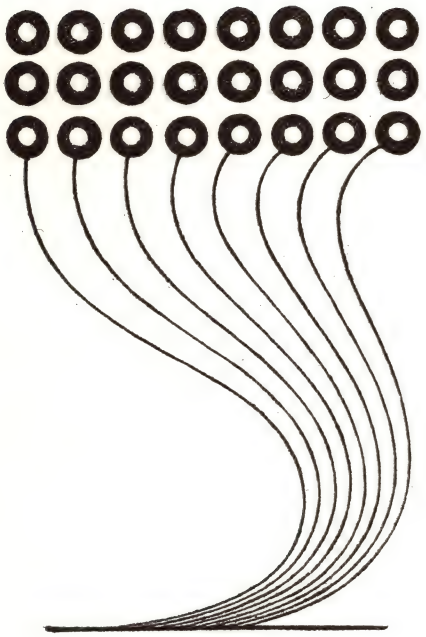

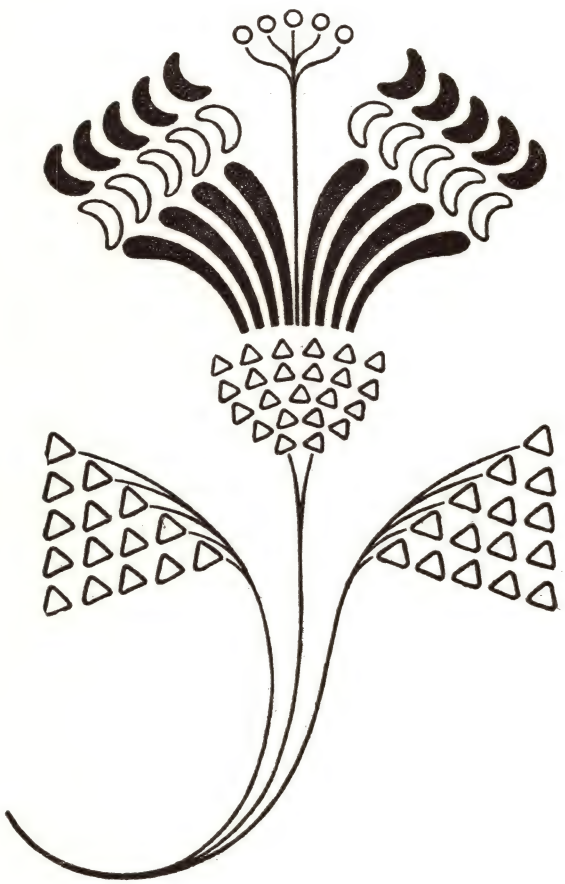

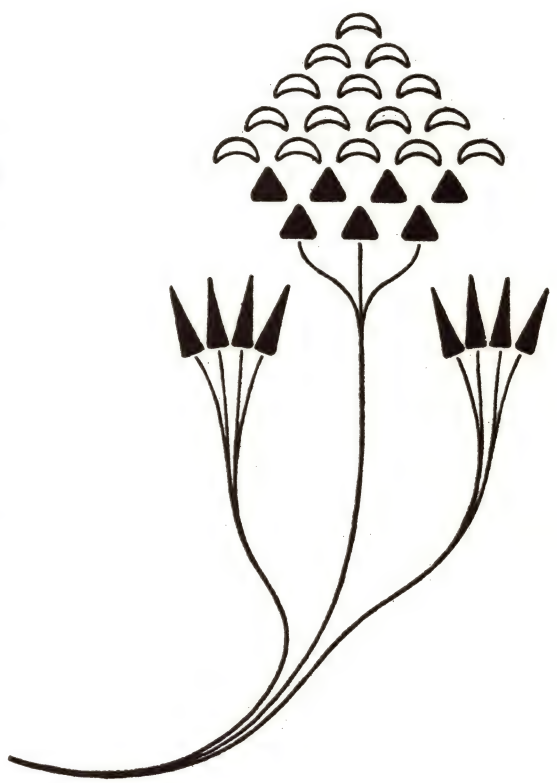

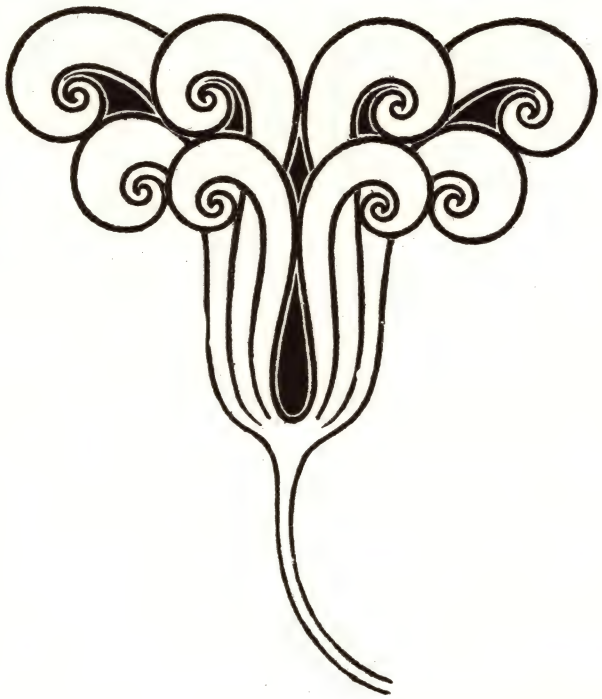

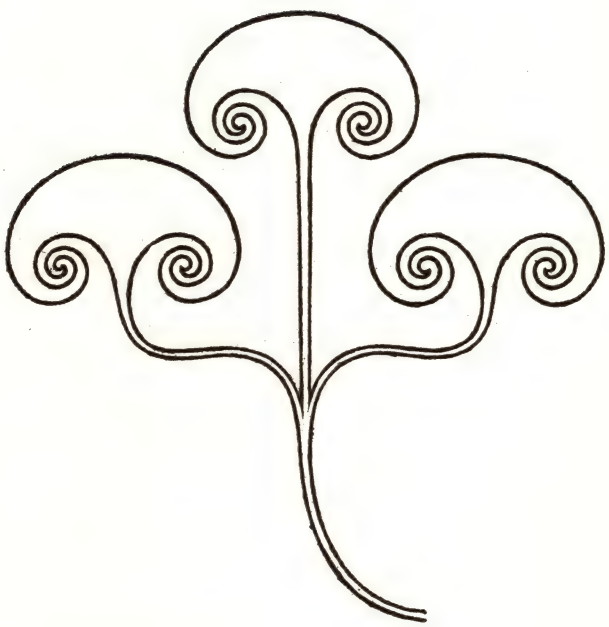

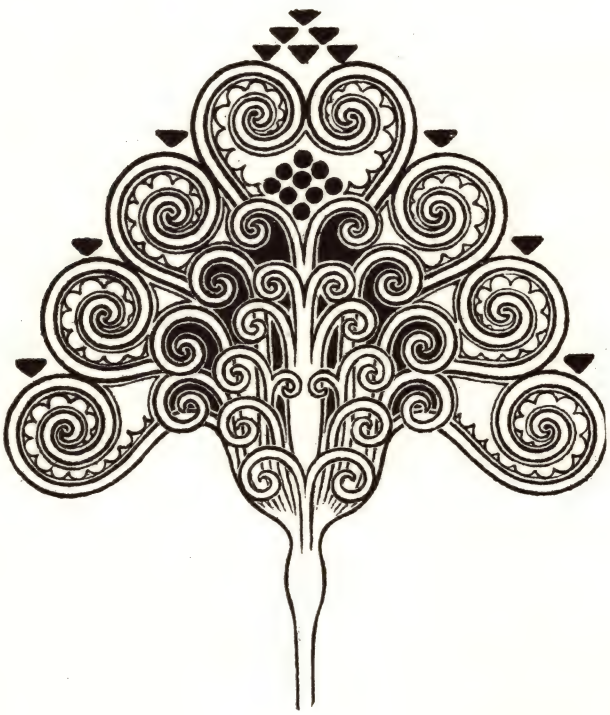

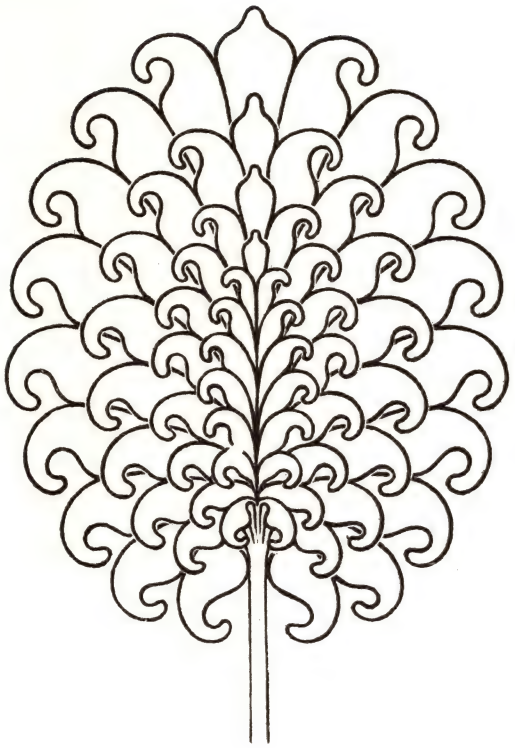

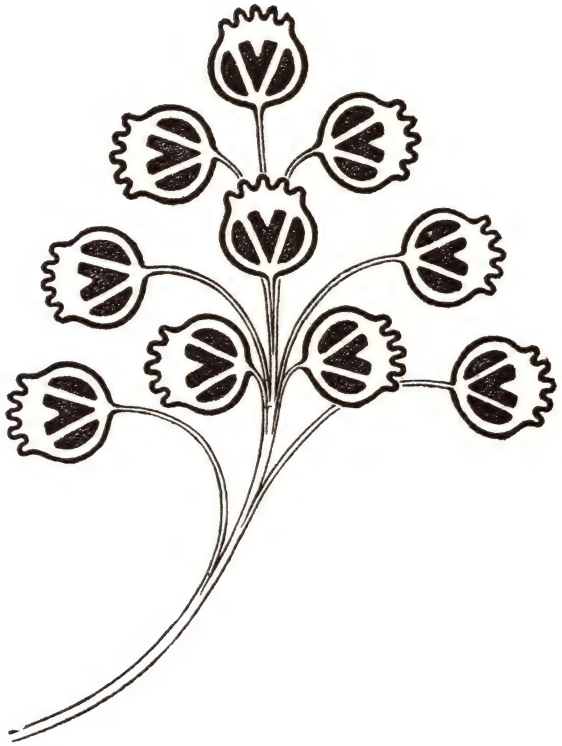

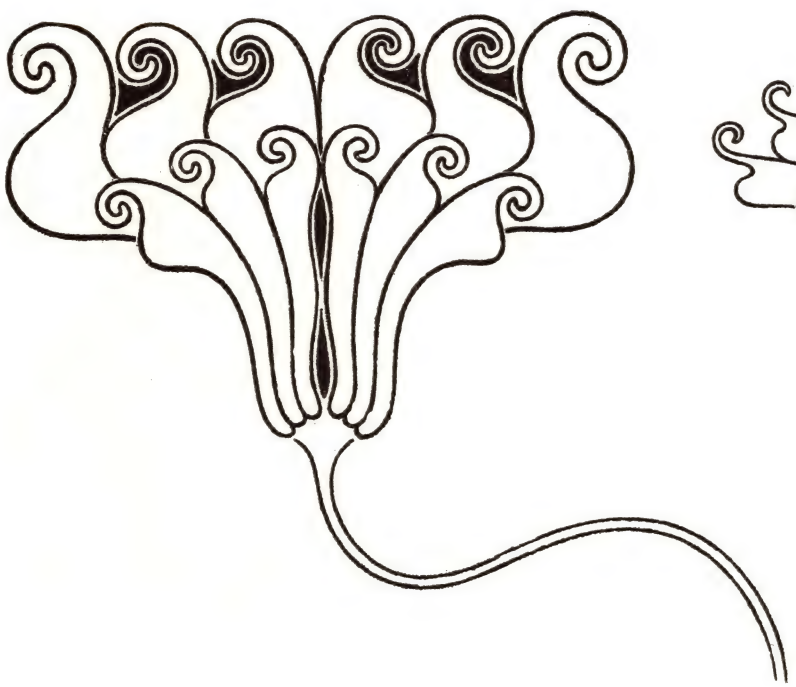

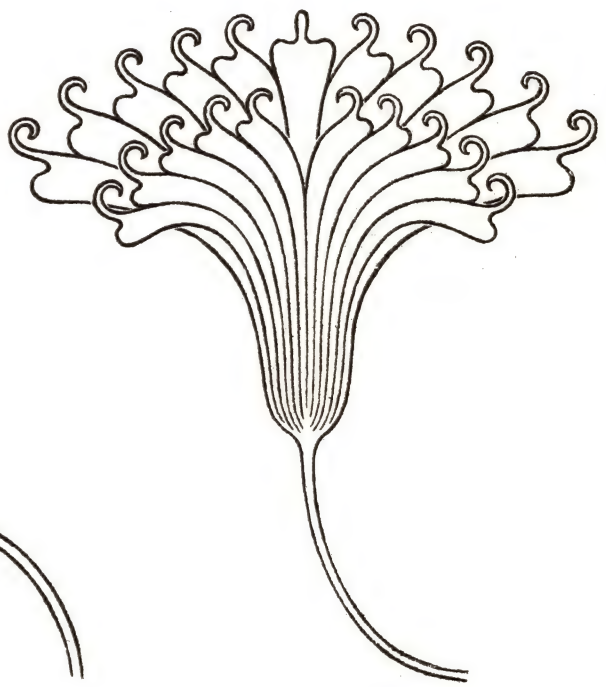

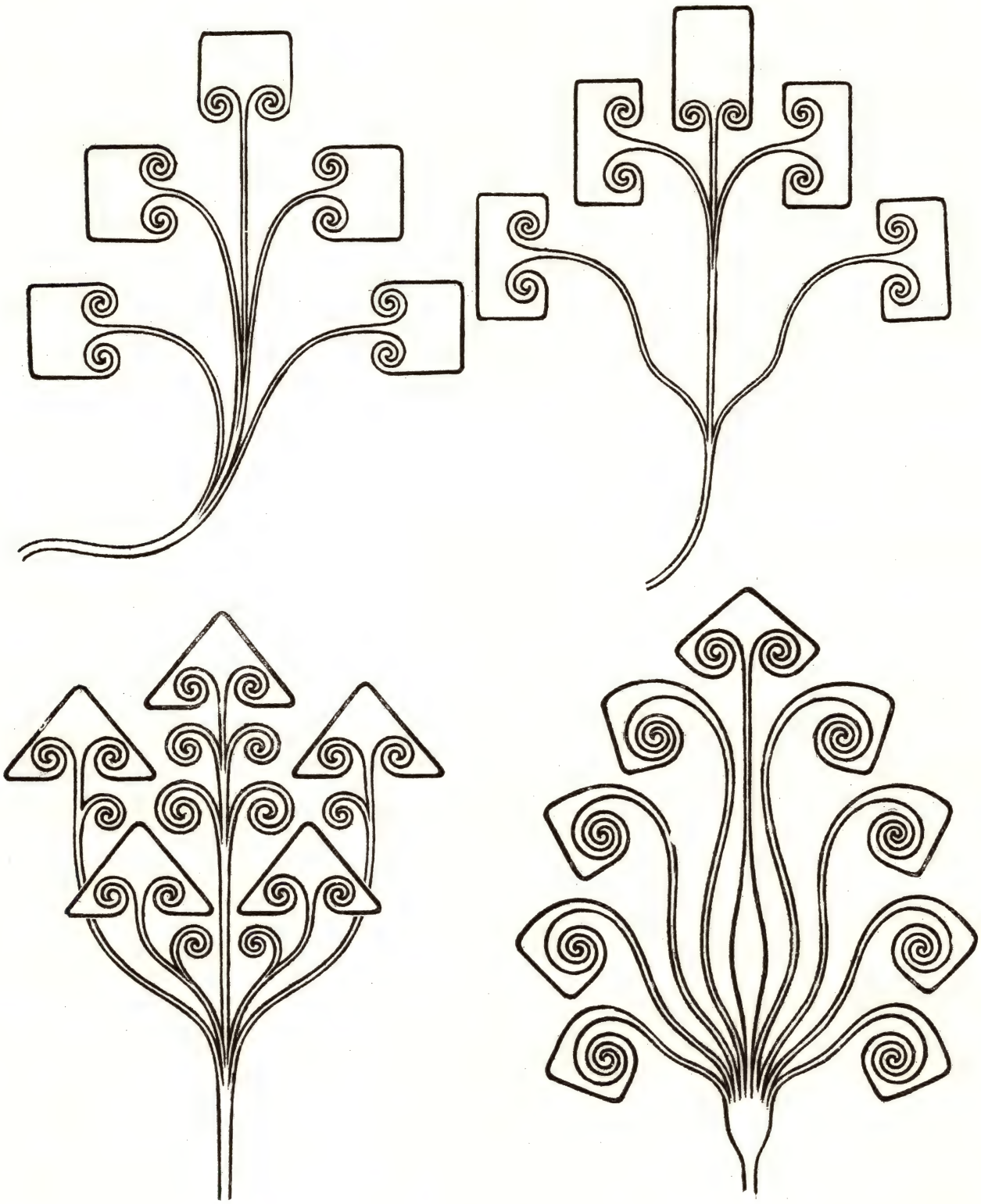

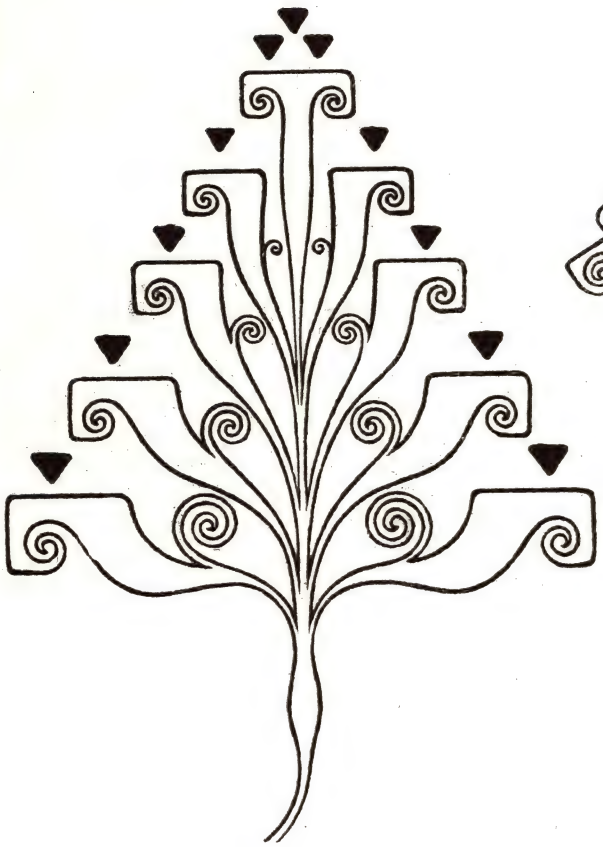

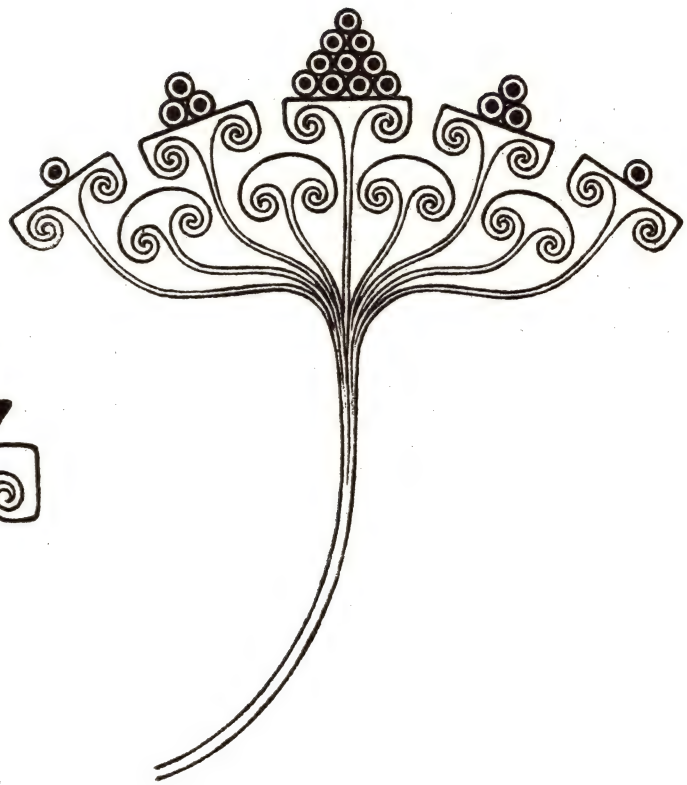

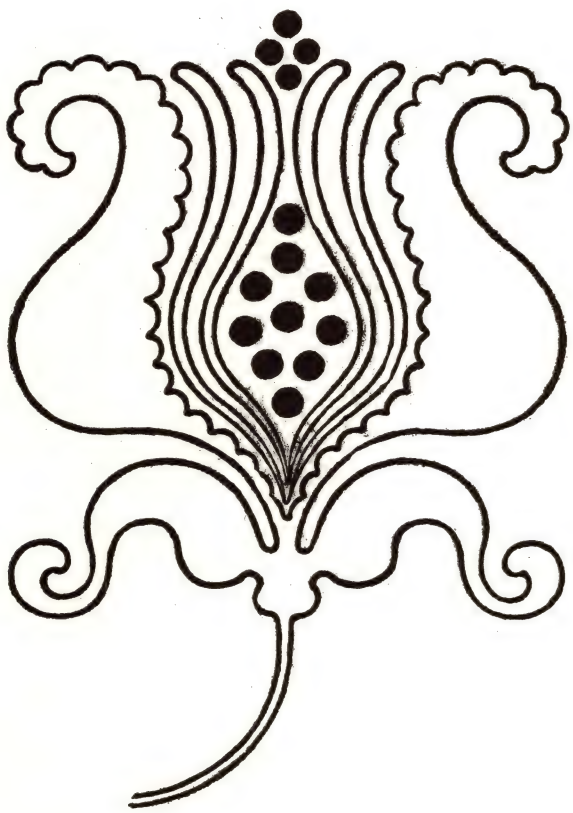

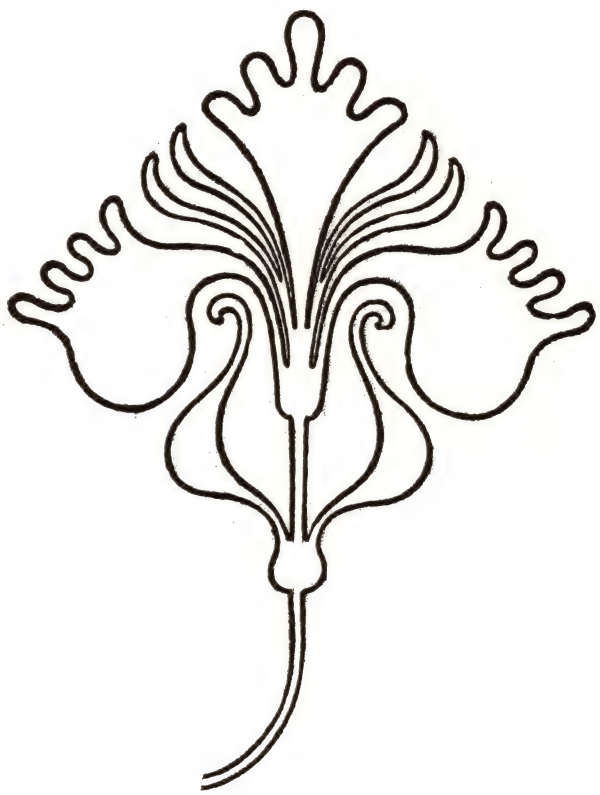

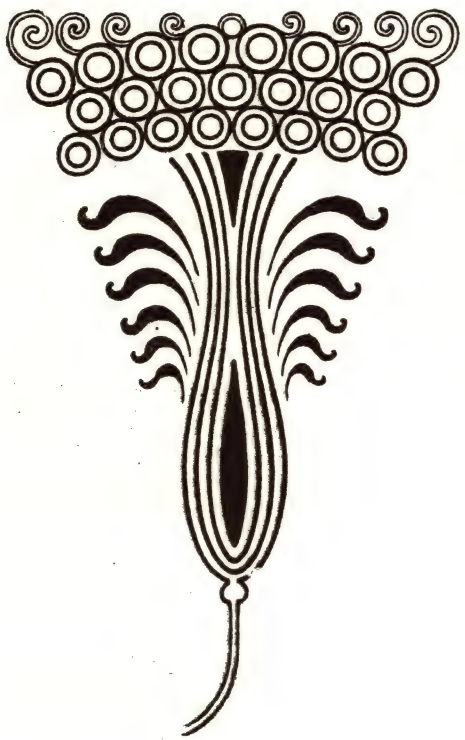

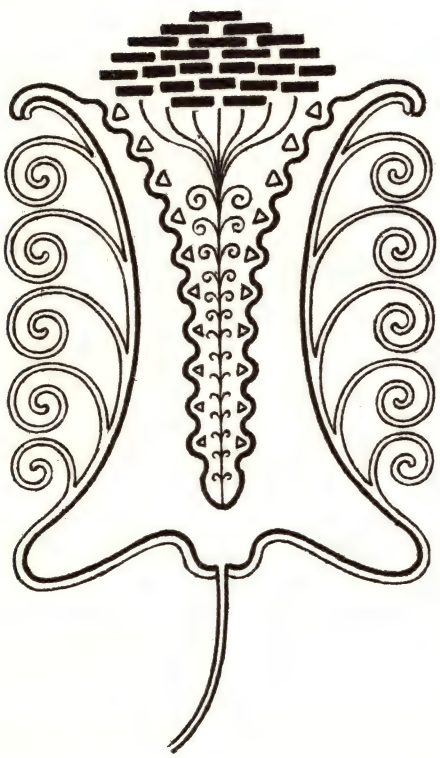

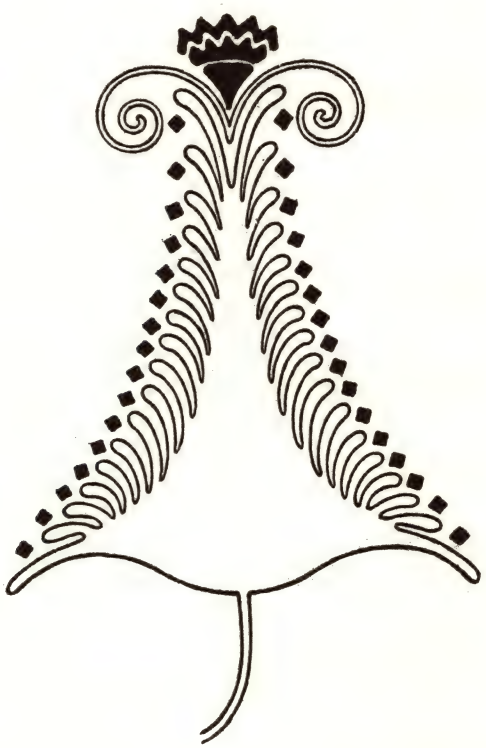

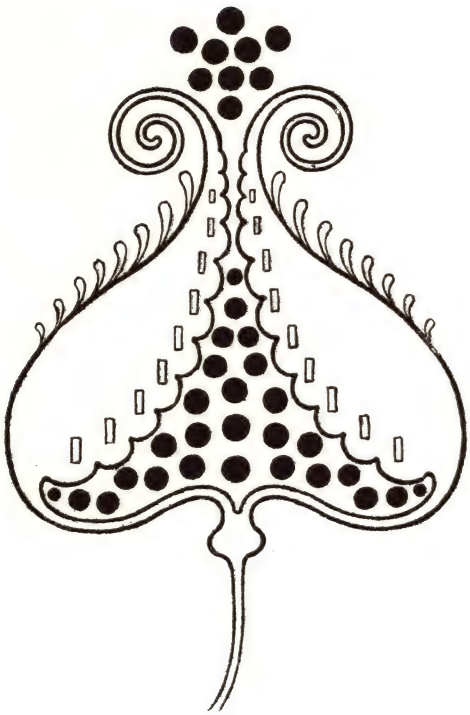

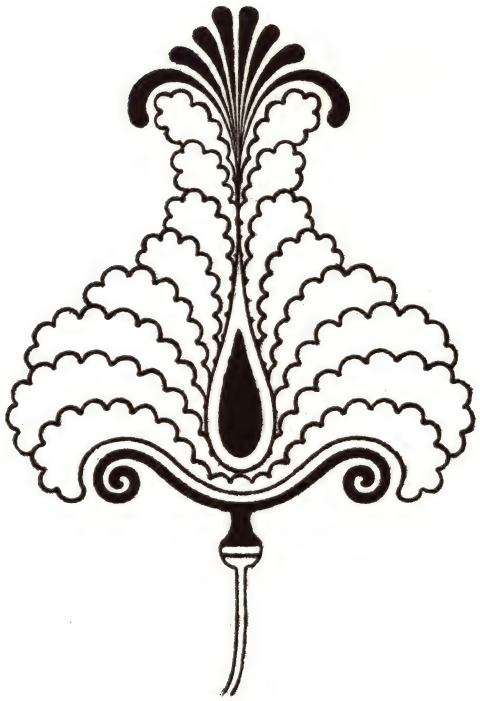

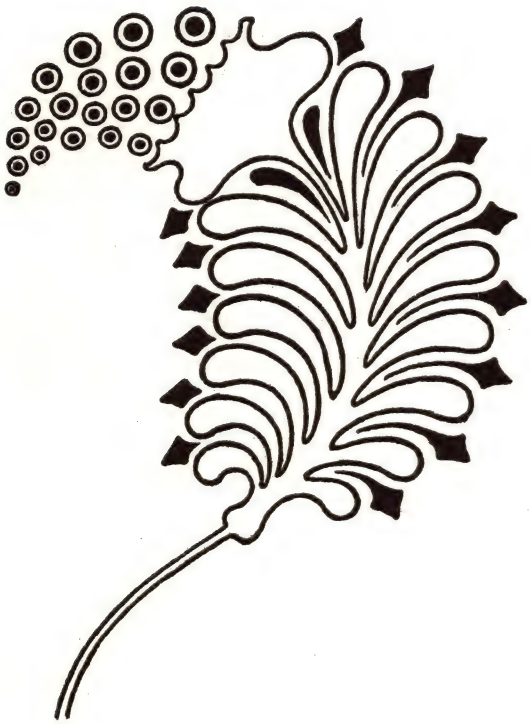

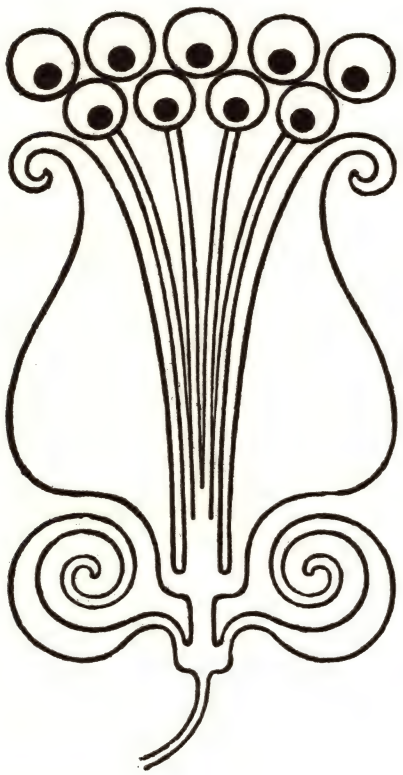

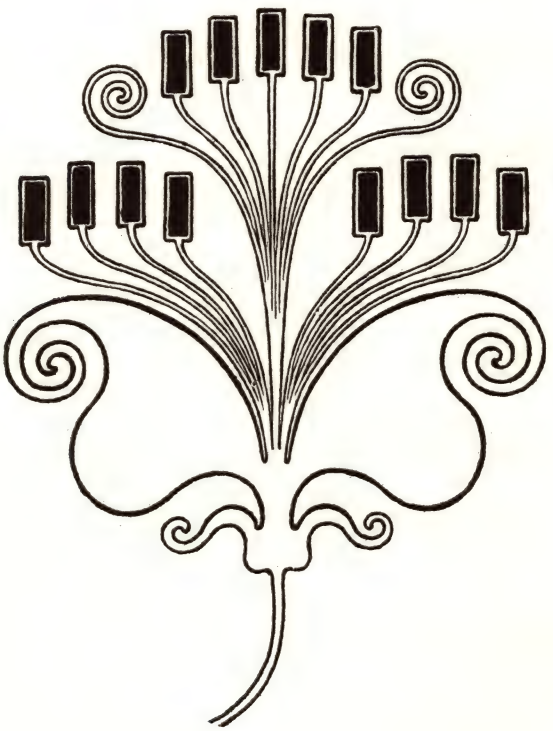

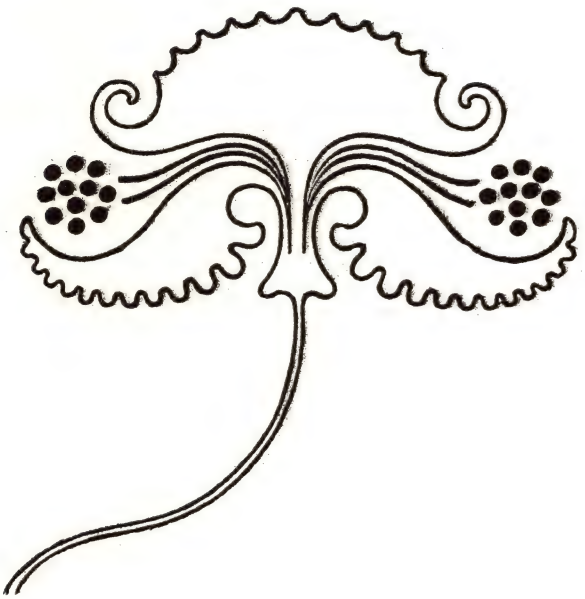

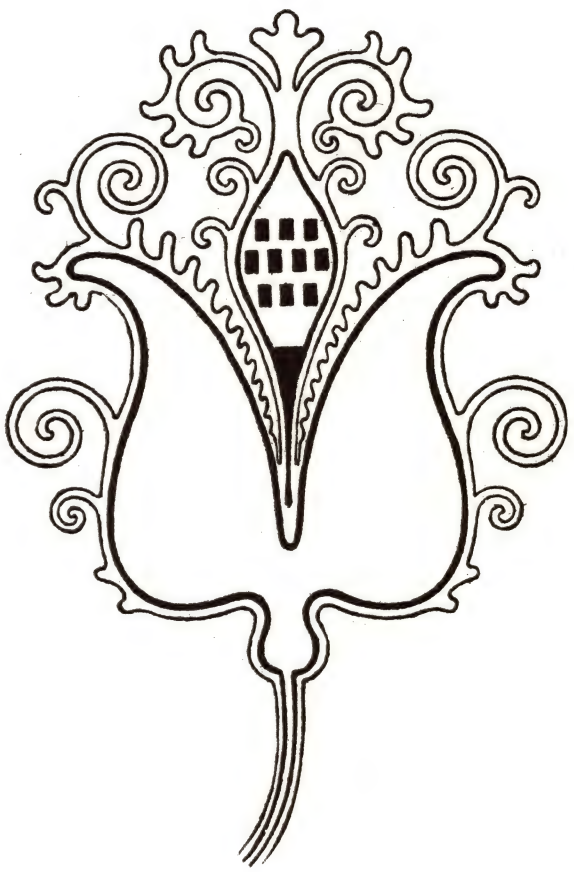

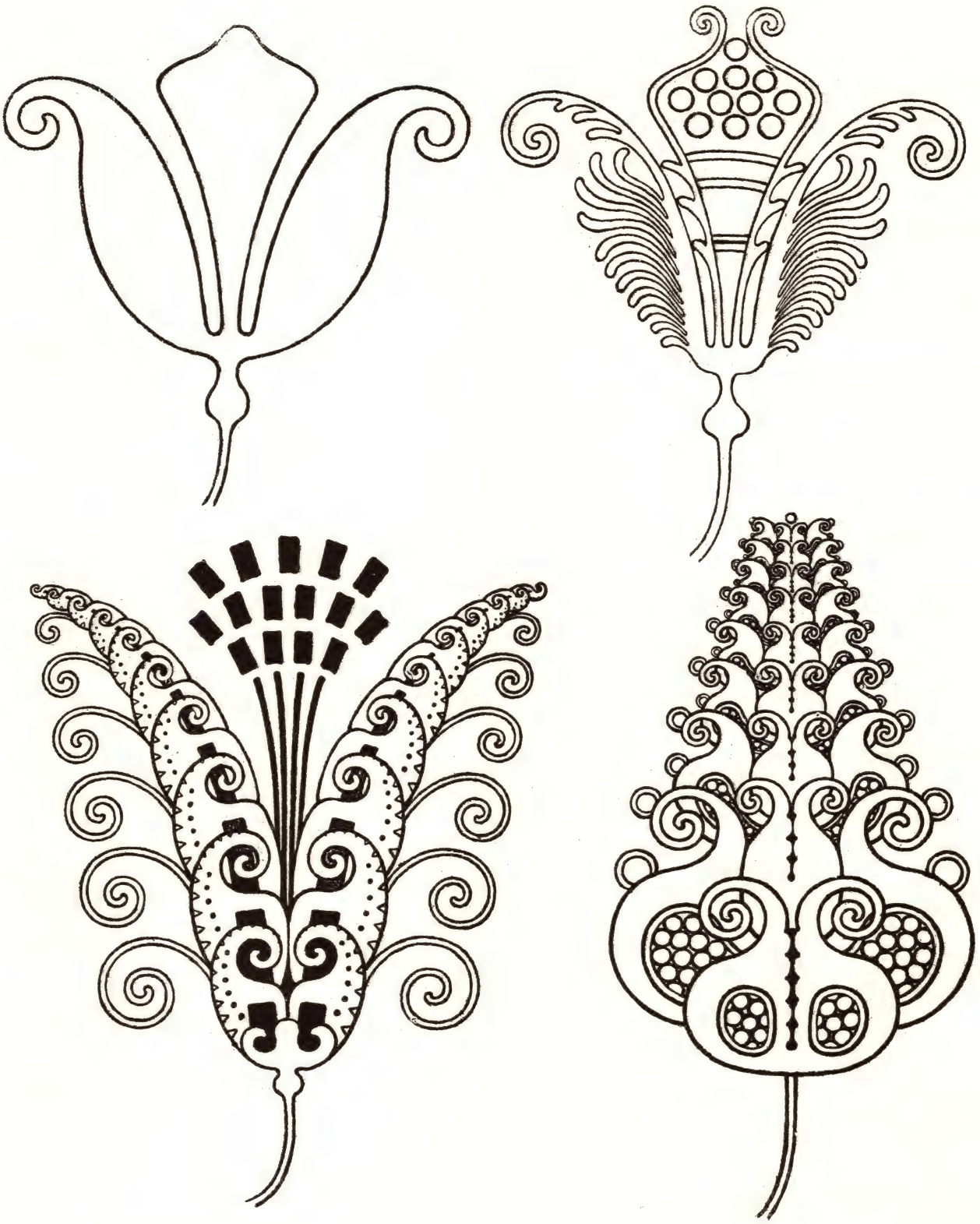

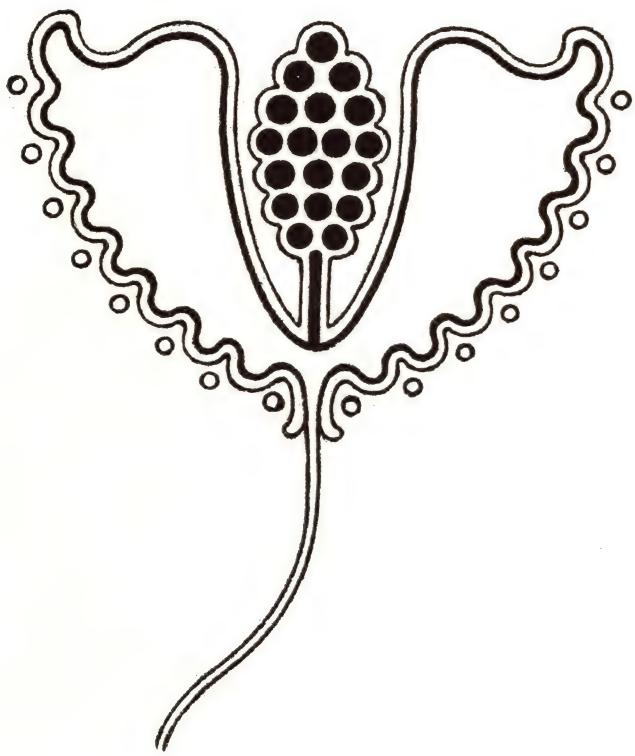

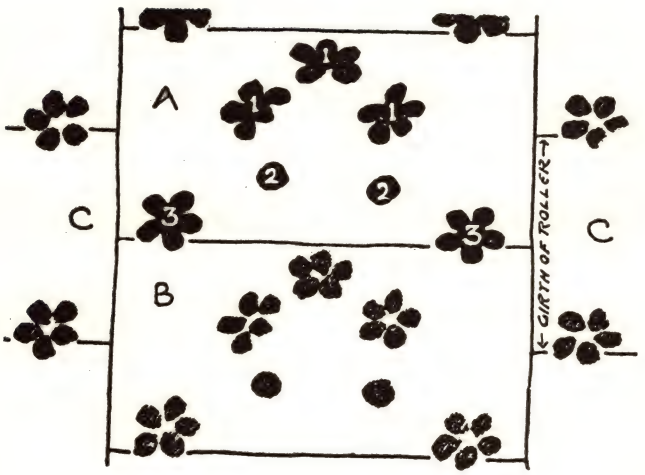
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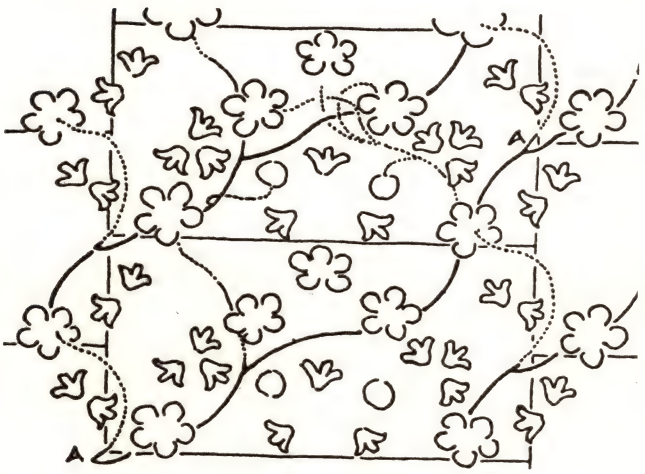
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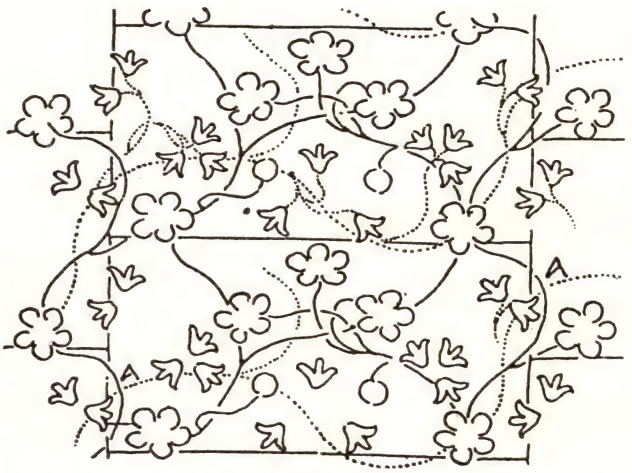
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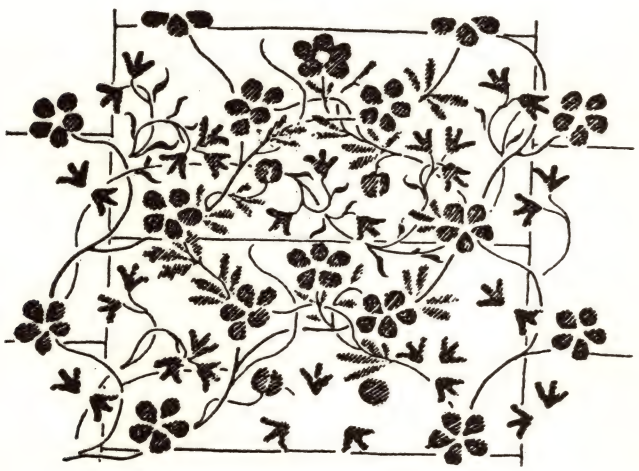

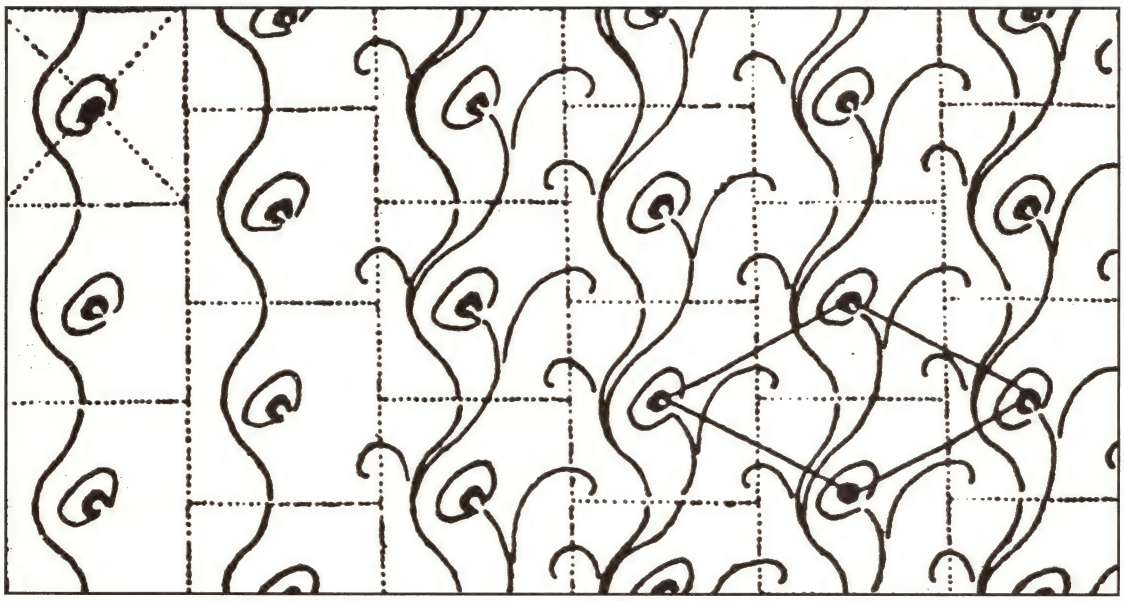

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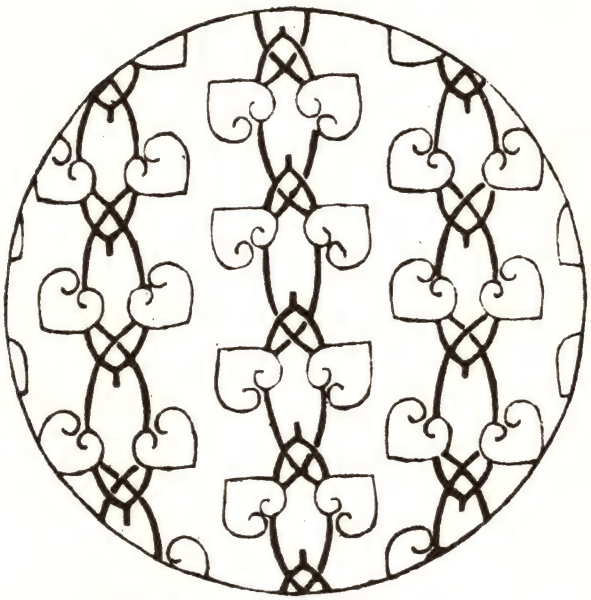
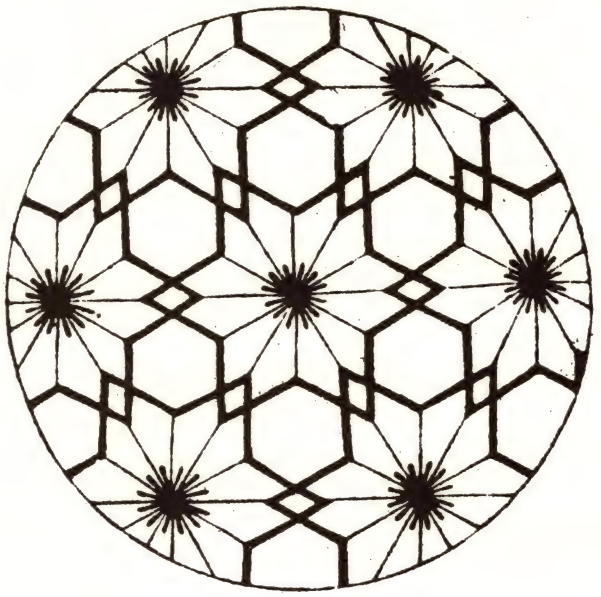
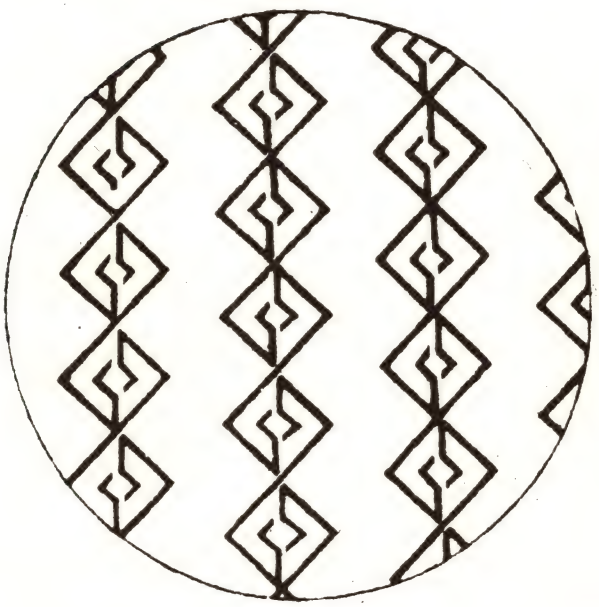
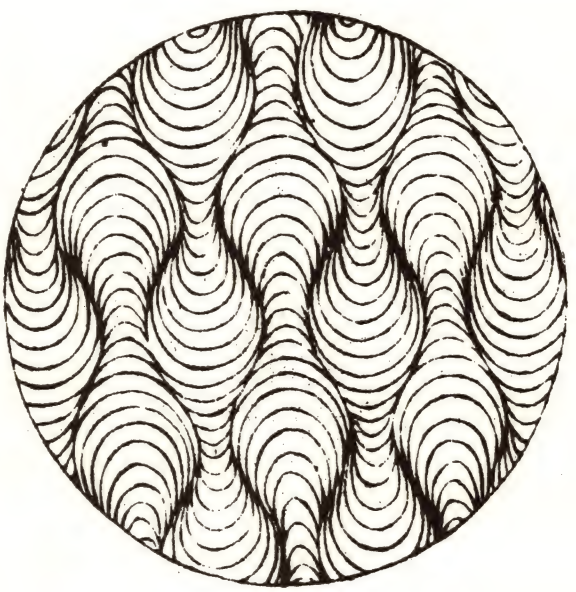
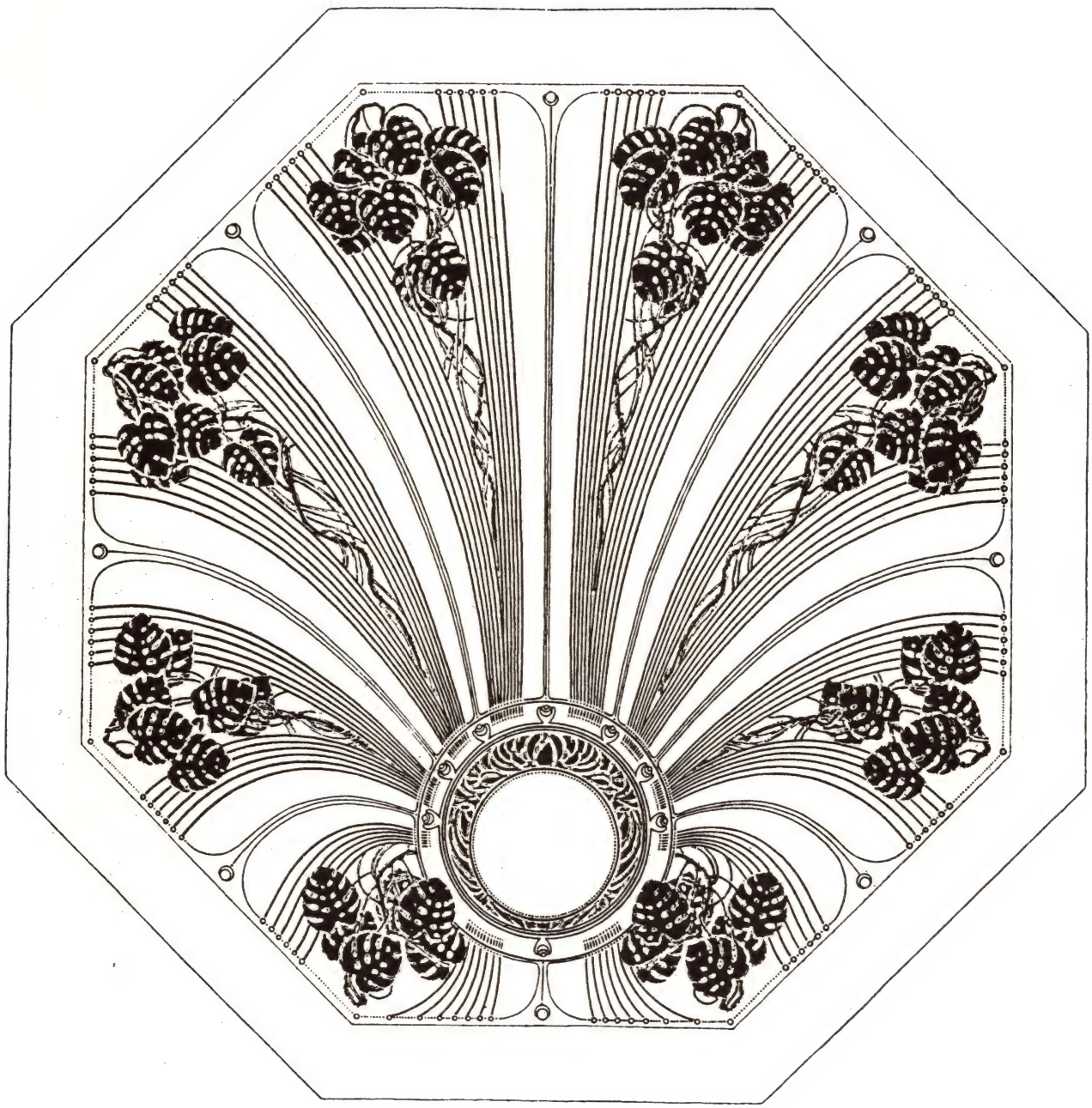
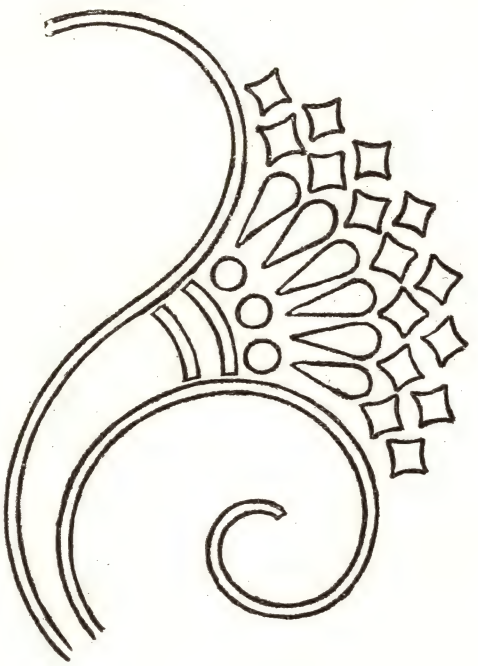


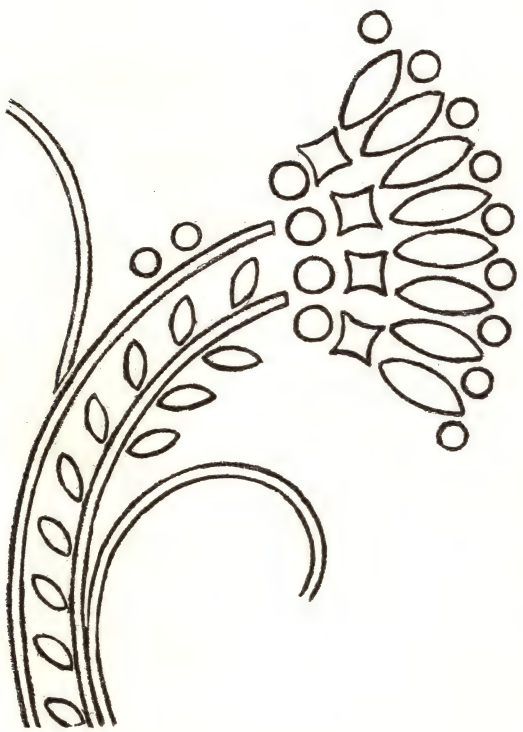


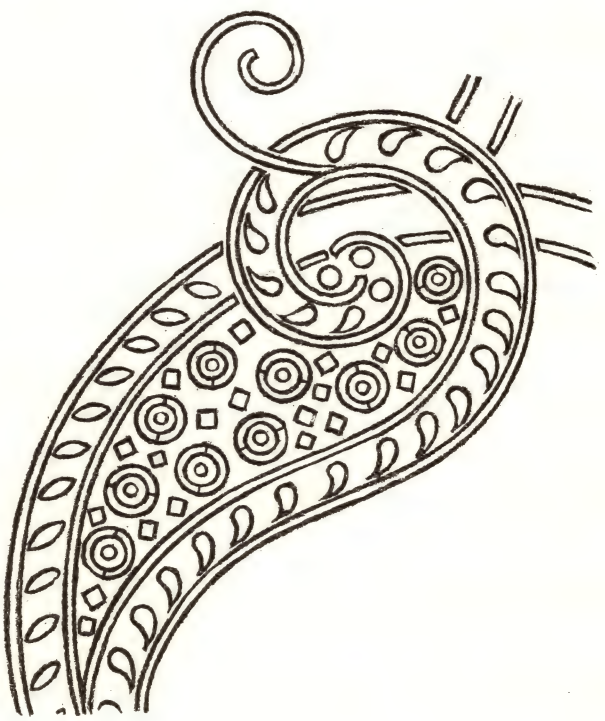


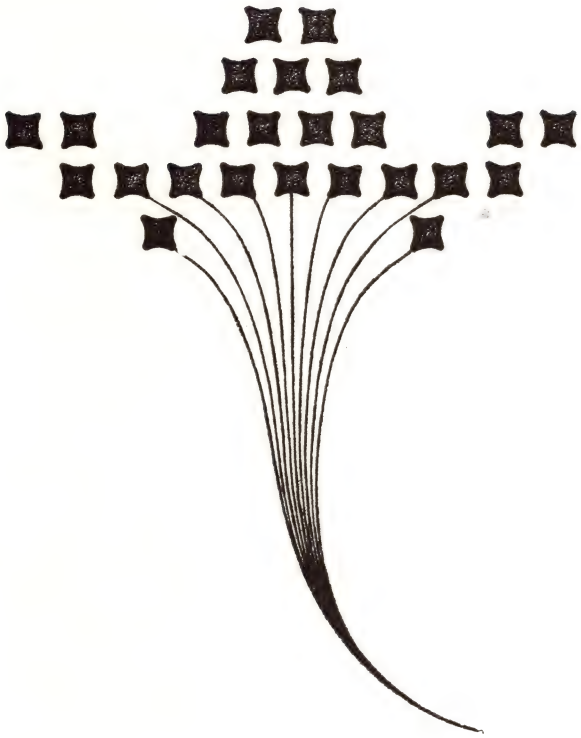


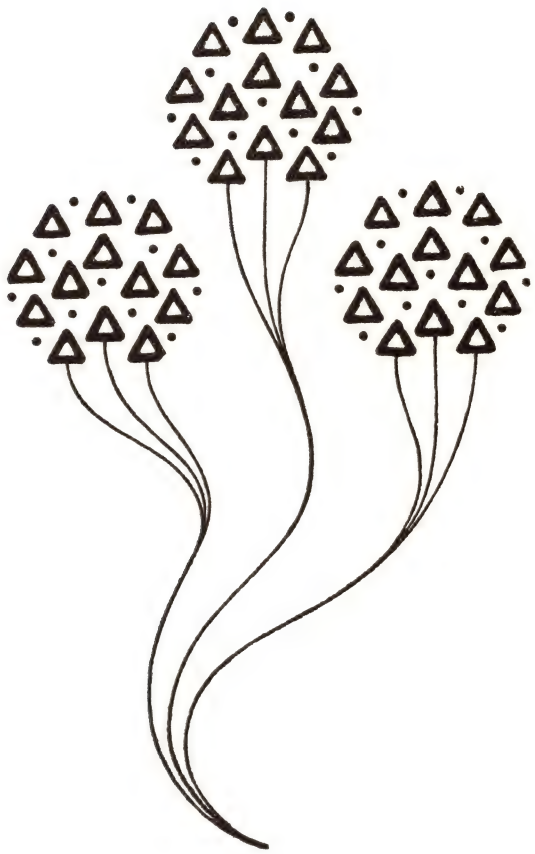


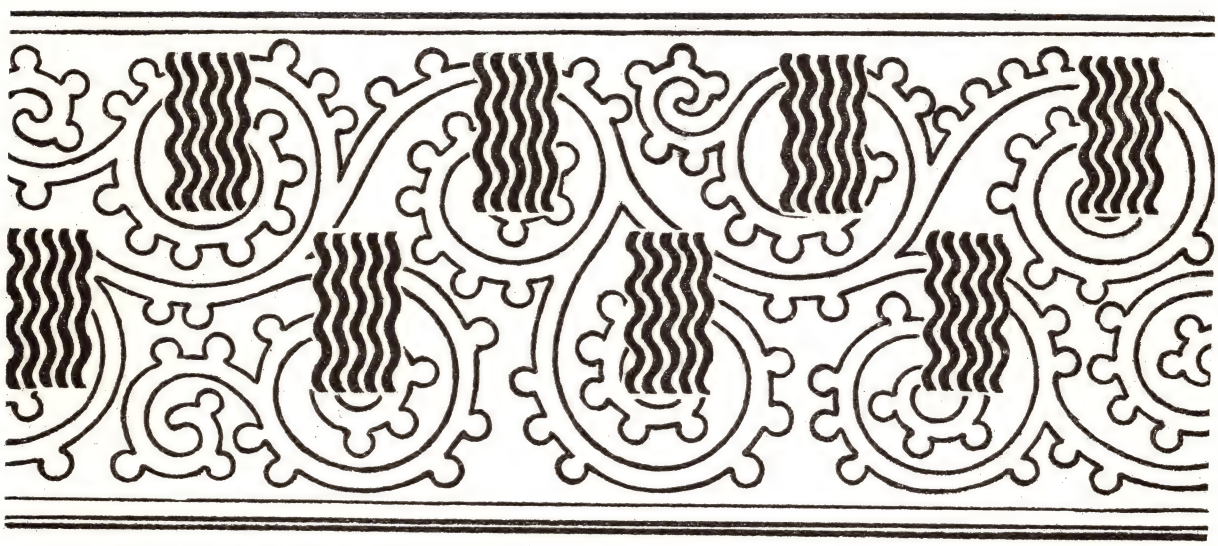


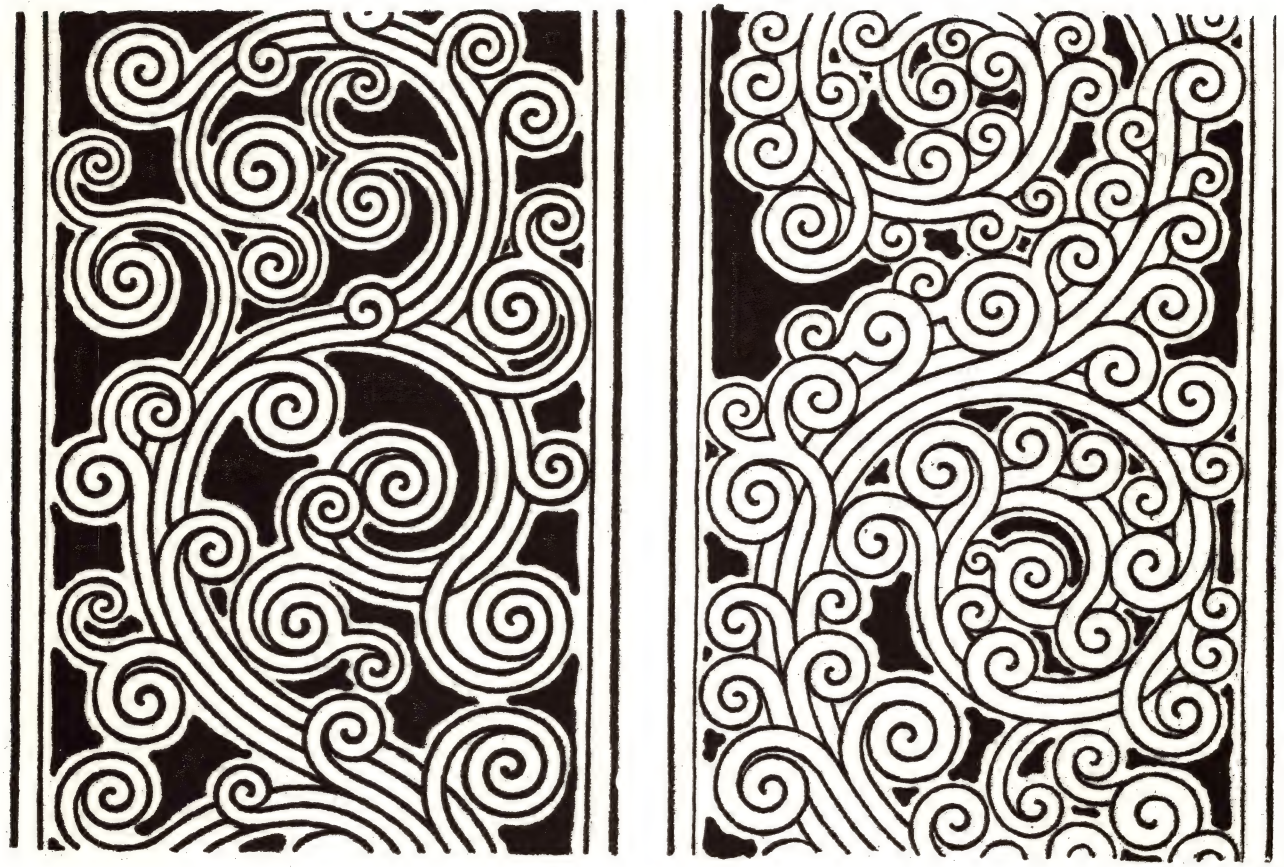


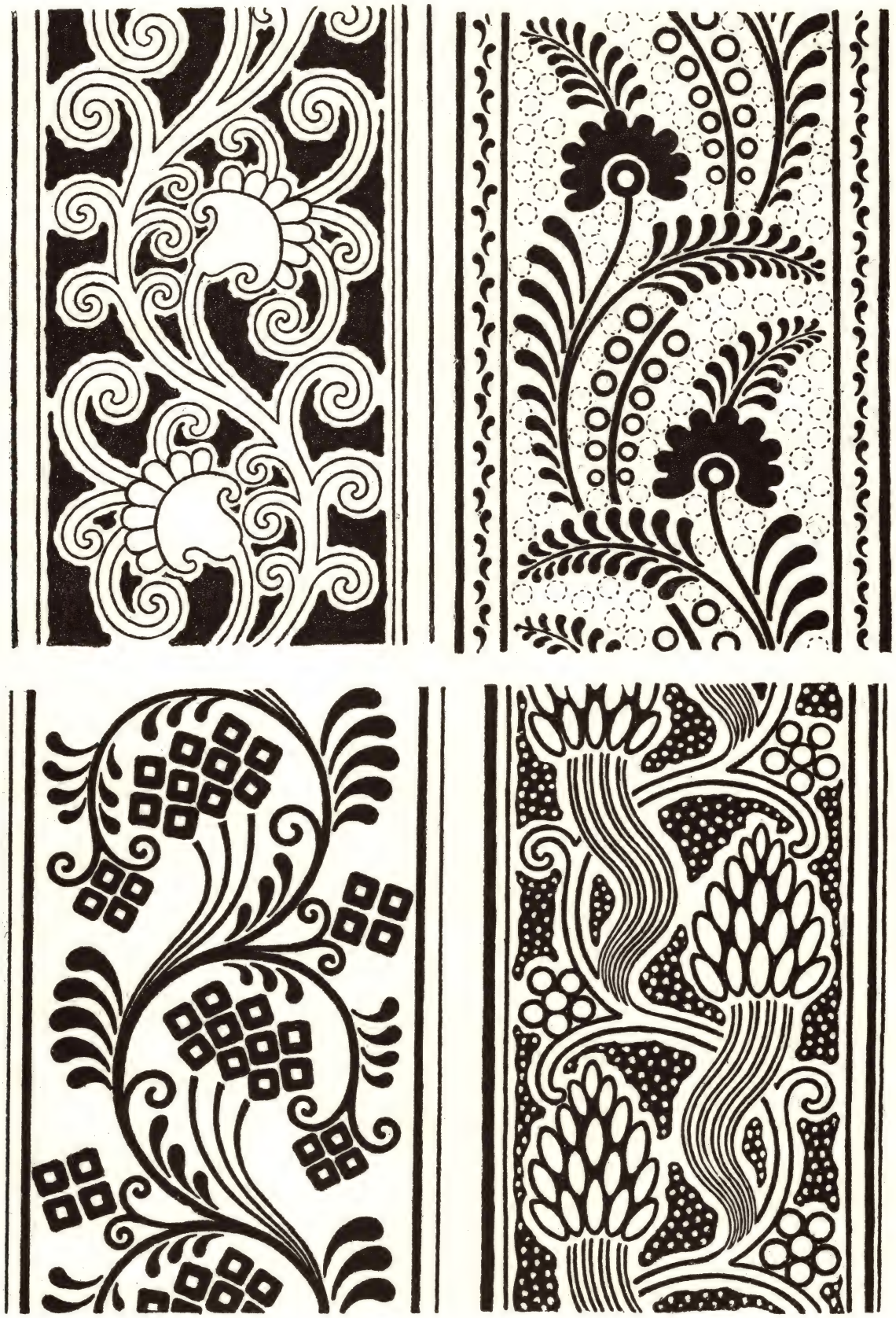


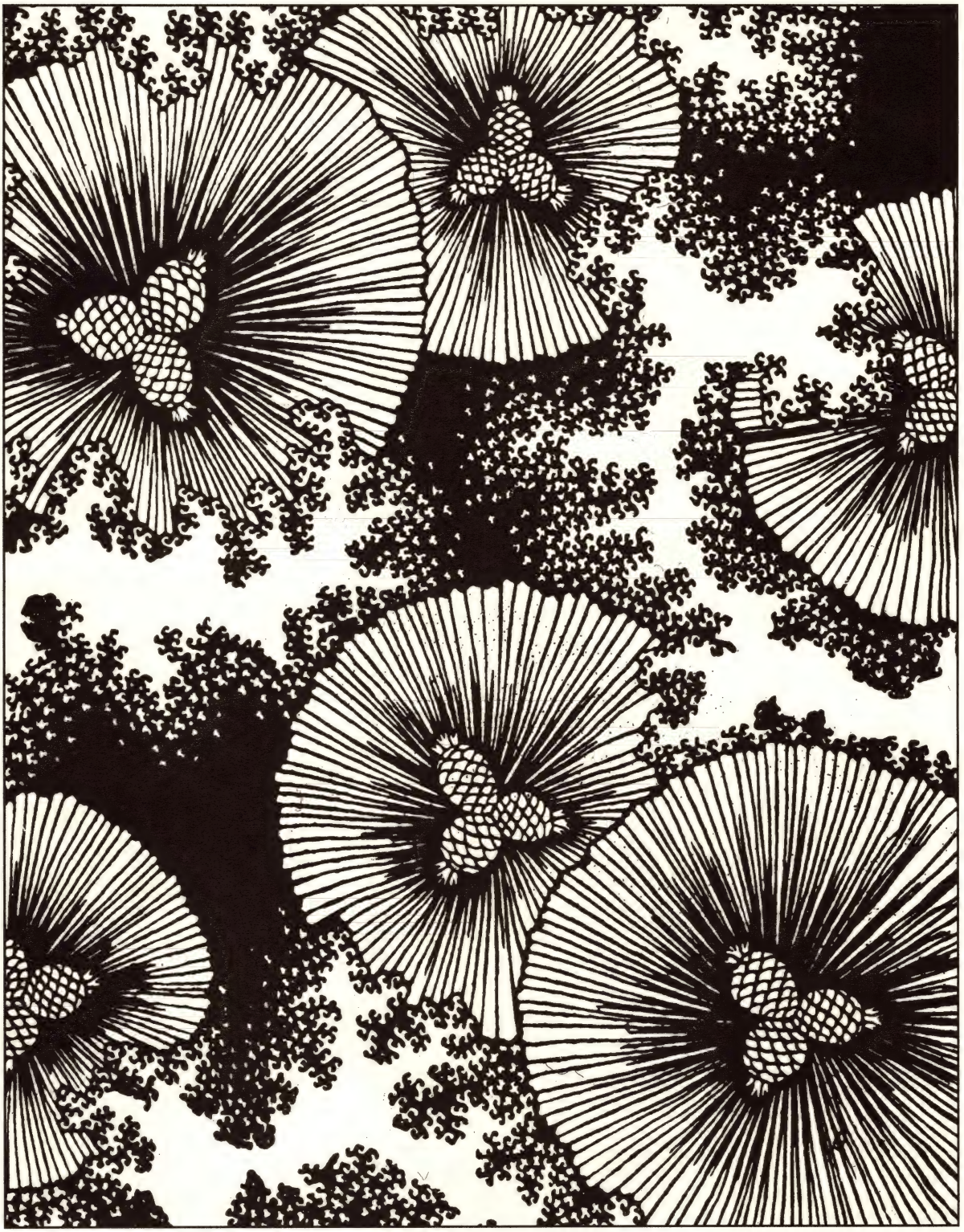


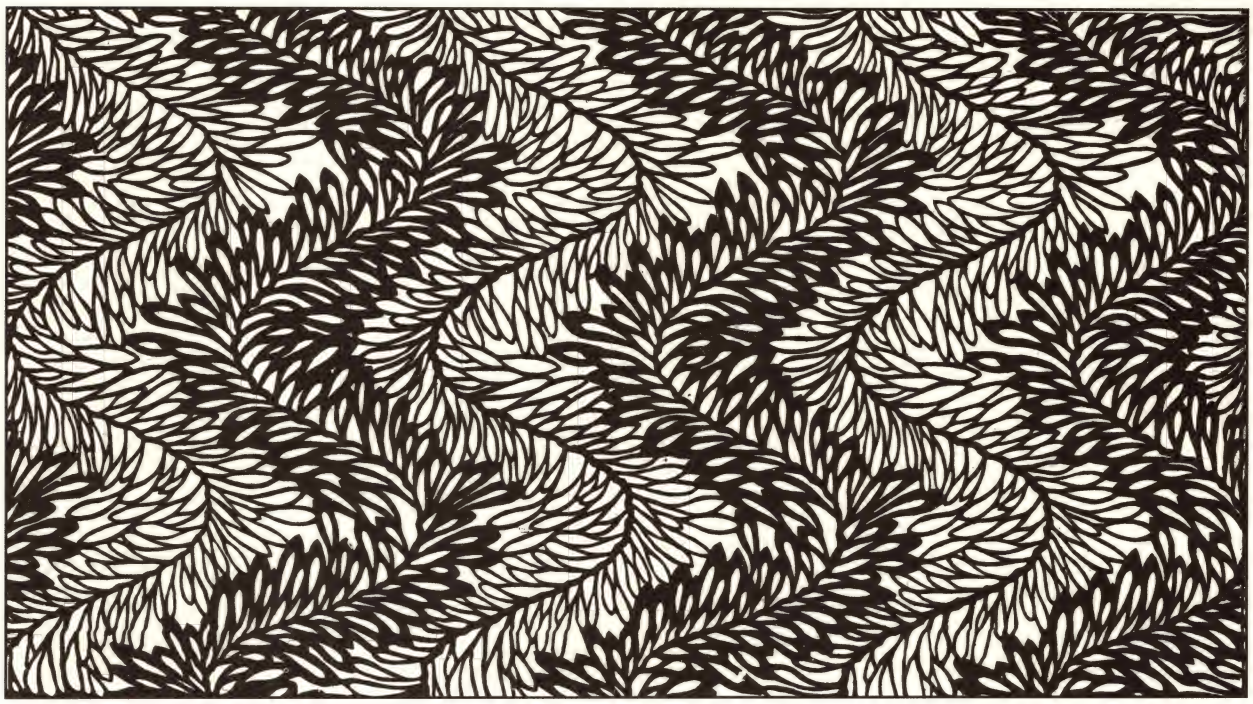


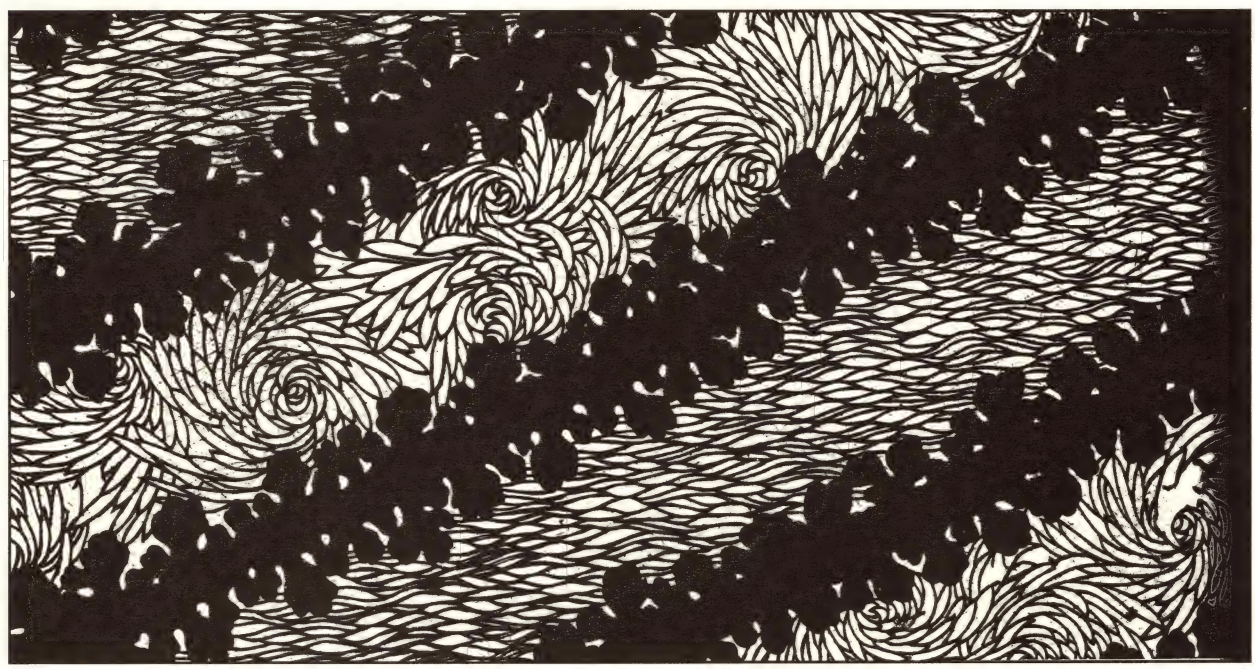


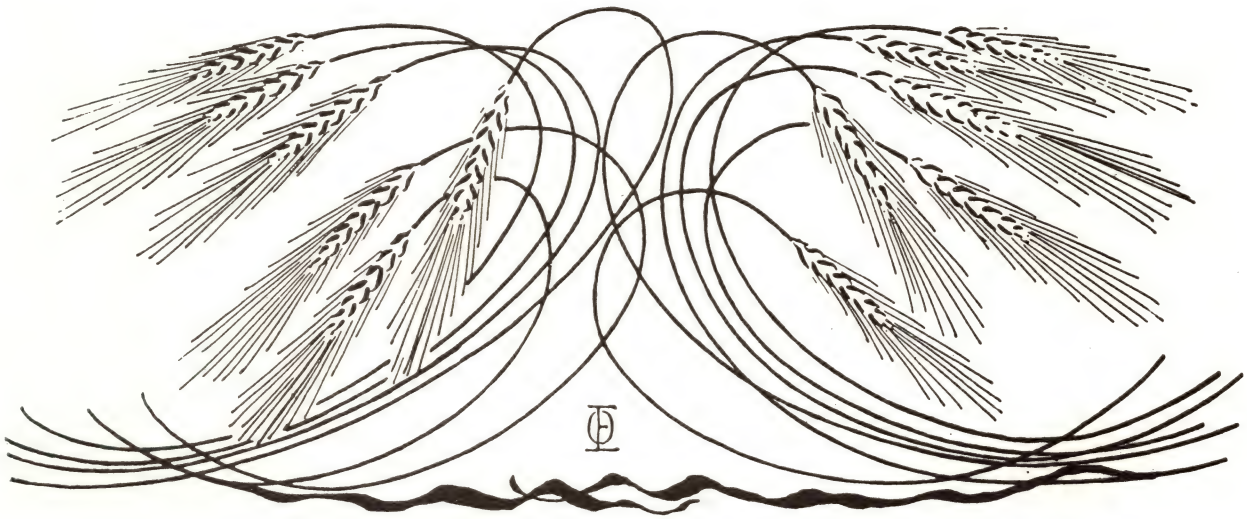


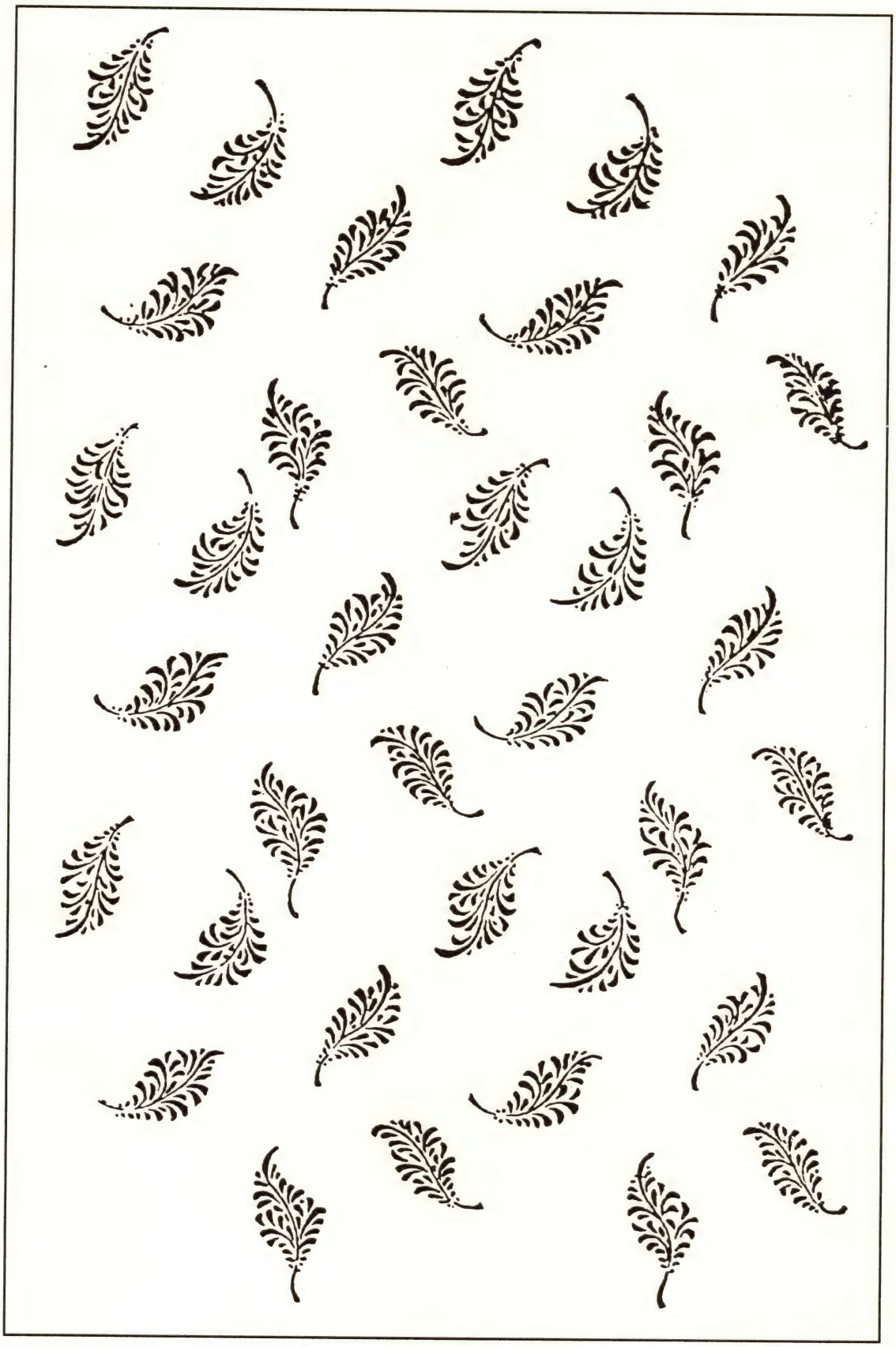


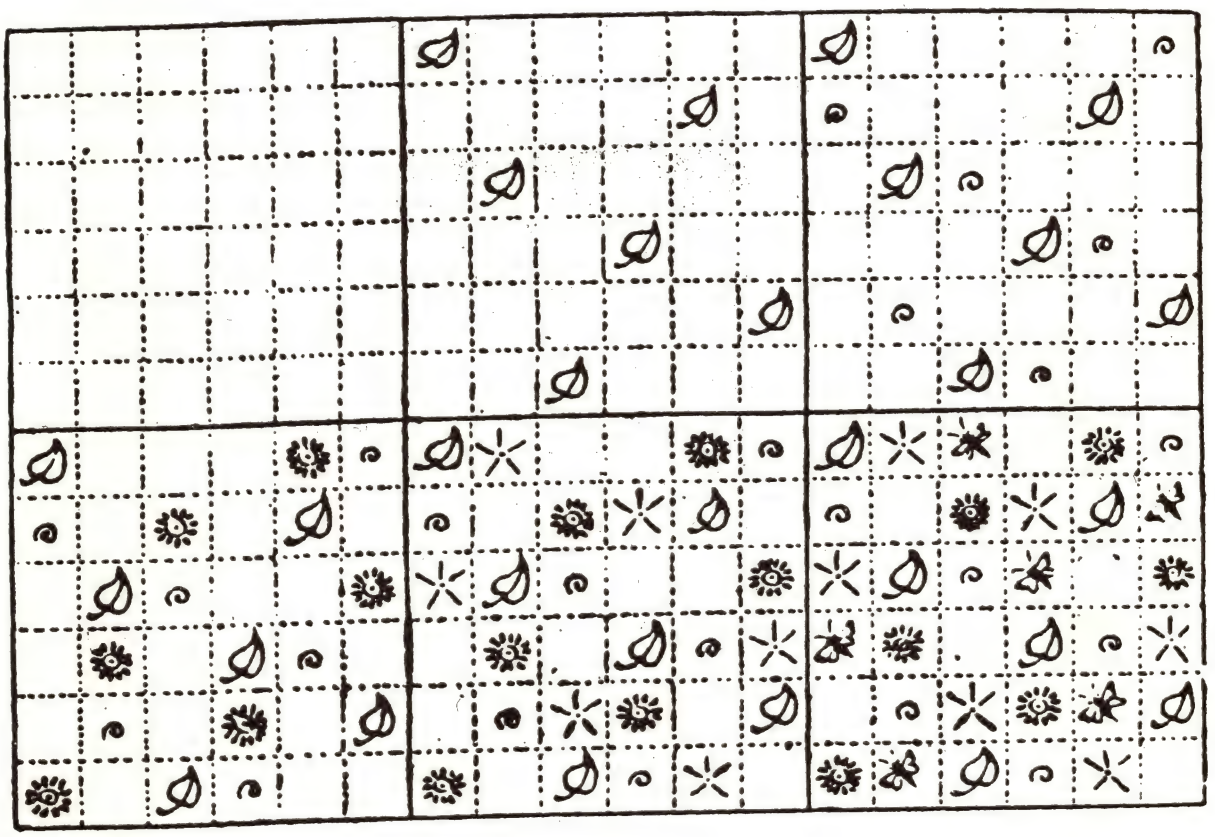


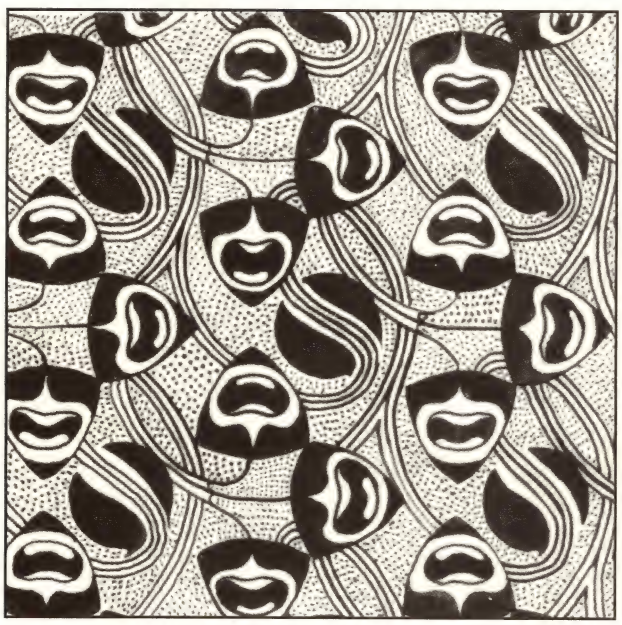


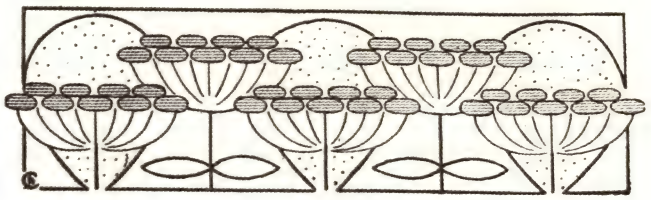


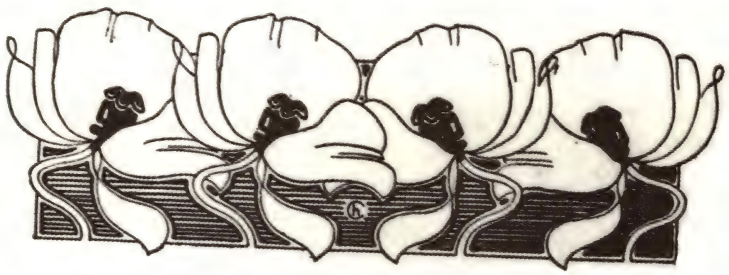


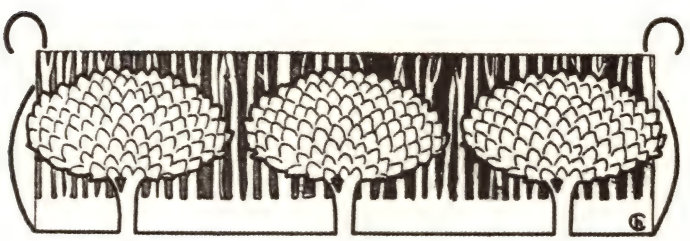


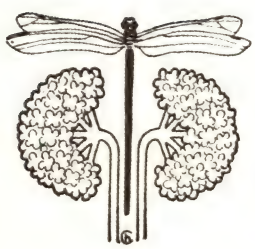


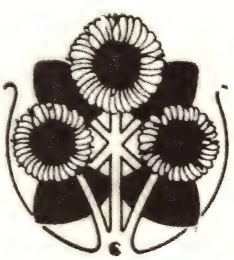


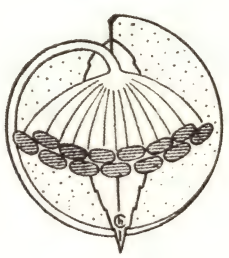












Robineau

VER SACRUM.

Wieder draussen im weiten All
Wird es Frühling.
Mit dem blassen Gold
Der Primeln schmückt sich die Flur;
Der Weissdorn leuchtet,
Es leuchtet die rosige Pfirsichblüte —
Und im ergrünenden Wald
Singt die Drossel.

Aber in stillen,
Geheimnisvoll umzirkten Zaubergärten
Blüht die Kunst.
Dort, in ewigem Sonnenlicht,
Schattenlos überwipfelt,
Hauchen den schweren Duft,
Leuchten in durchsichtiger Irispracht
Weitkelchige Liliaceen und Tulipanen.
Falter, breitflüglig,
Stahlblau und flammenroth,
Umschweben sie,
Und auf des Rasens Smaragd,
Lastenden Silbergefieders,
Schreiten weisse Pfauen. —

Traumhaft,
In zarter, schimmernder Gliederhoheit,
Die Häupter umkränzt mit Blumensternen,
Wandelt ein Menschenpaar.
Sanft aneinander geschmiegt,
Wandelt es auf verschlungener Pfade Windungen
Höher, immer höher hinan —
Bis zum achat'nen Säulenhalbrund,
Das in den Azur des Himmels ragt.
Rubine blitzen, Saphire und Opale
An den gold'nen Capitälen
Und an den goldenen Sockeln.
Auf hundertstufiger,
Weit ausgebuchteter Onyxterrasse
Thront die Sphinx.
Mit marmor'ner Brust,
Doch den geschmeidigen Löwenleib
In jeder Faser glutdurchzittert,
Thront sie,
Grossäugig ins Unendliche blickend,
Über dem Räthselabgrund der Schönheit.

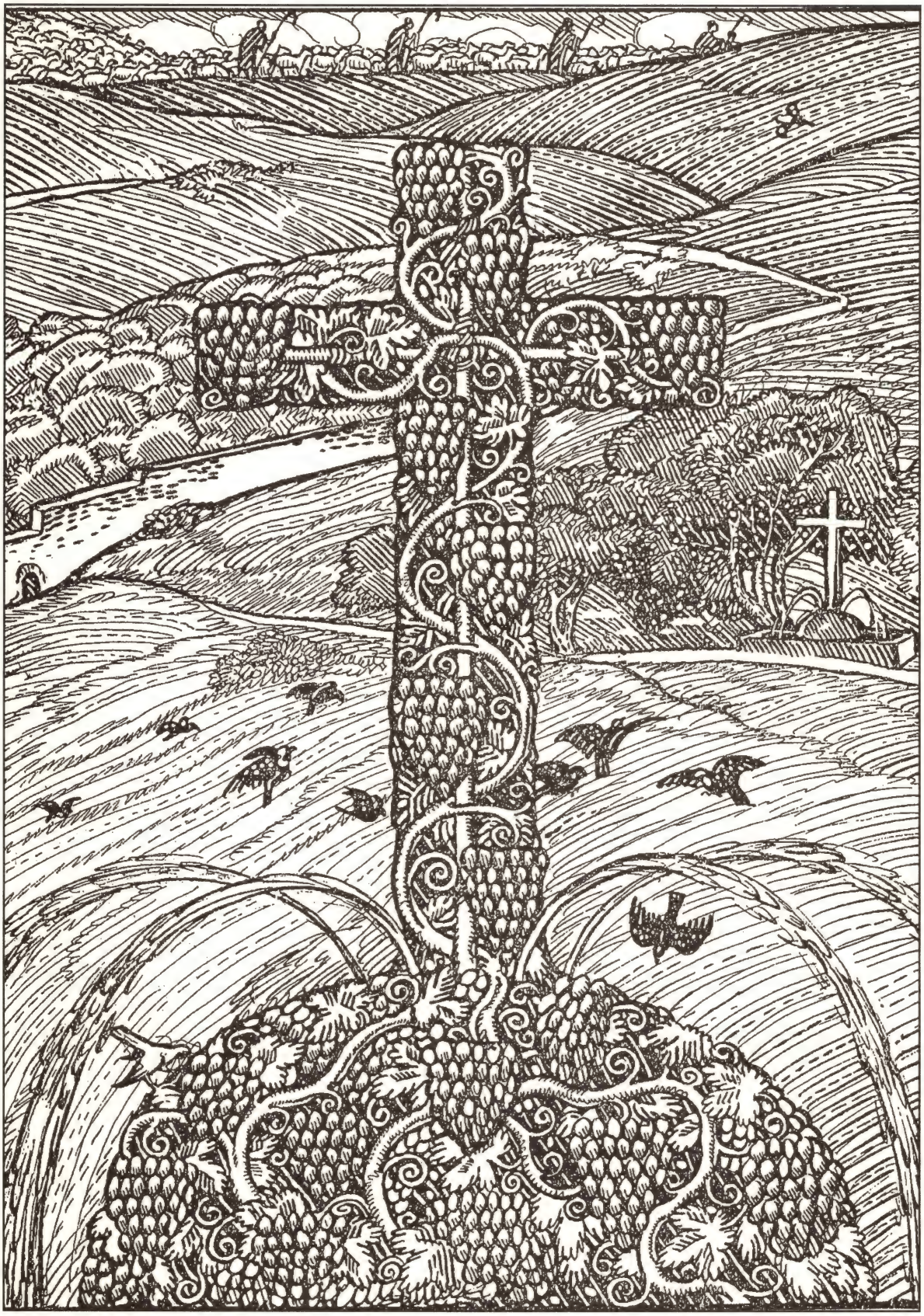
FERDINAND v. SAAR.

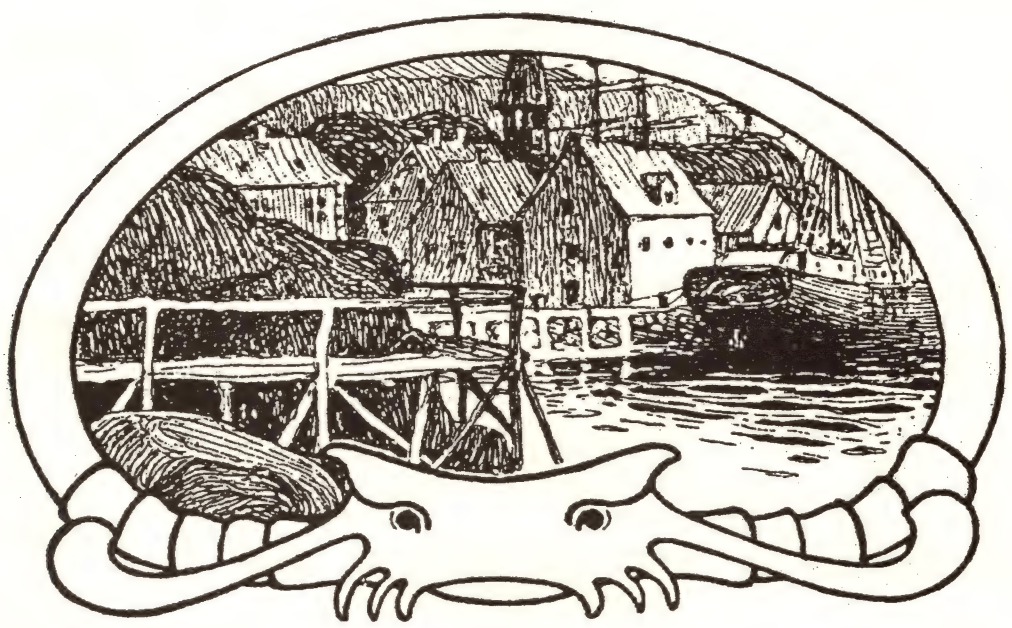
• Landscapes •

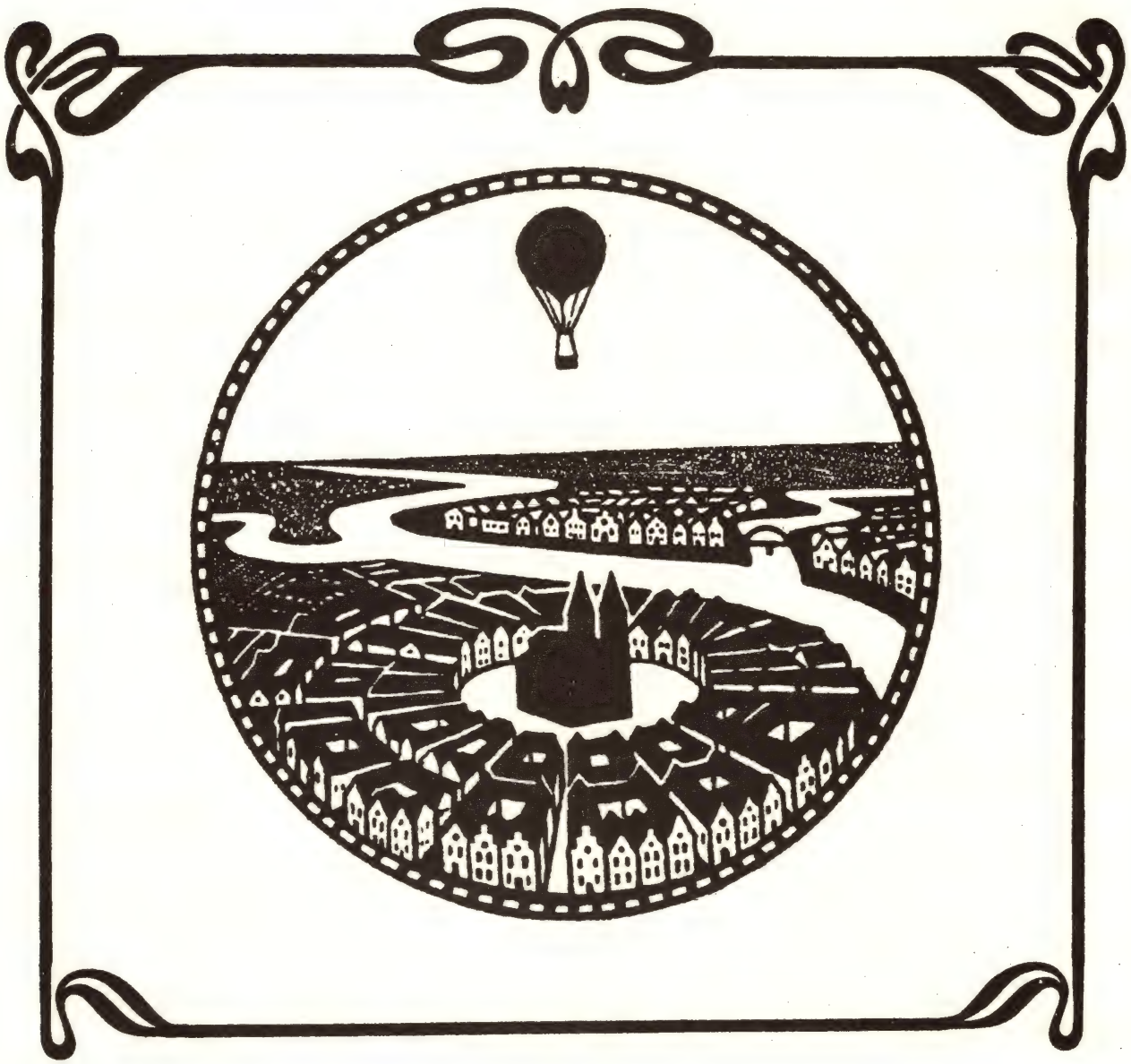
• Le paysage •

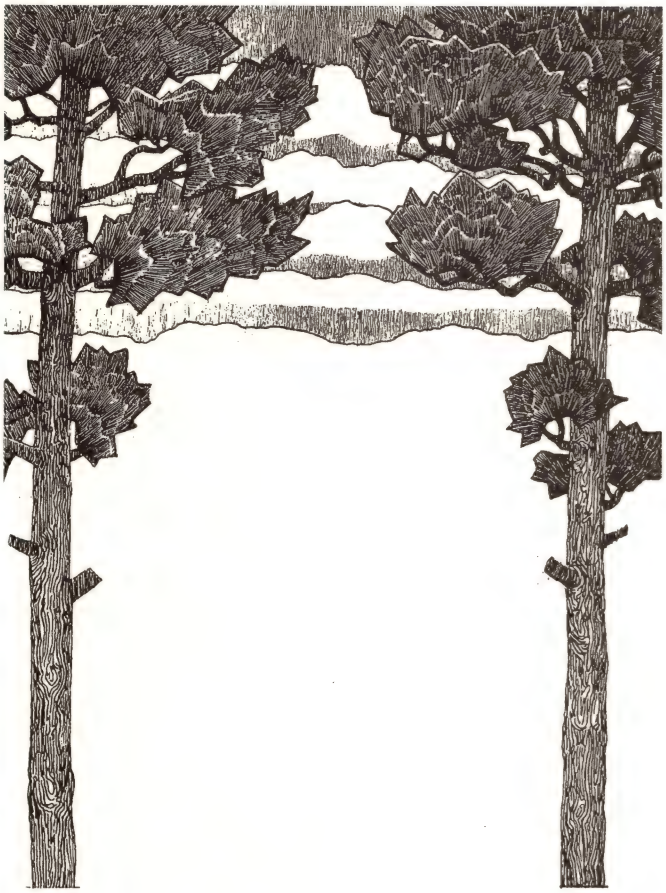
• Landschaften •

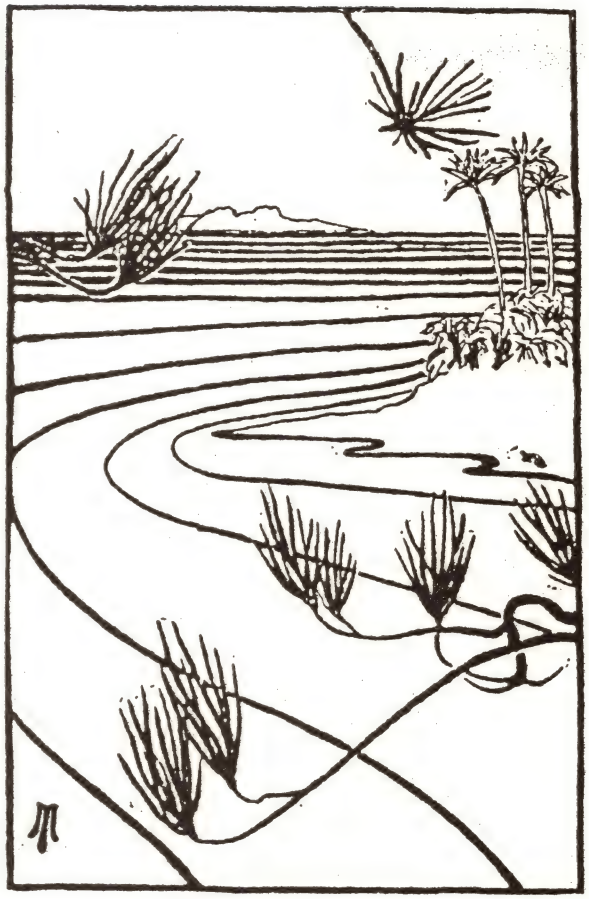
• El paisaje •



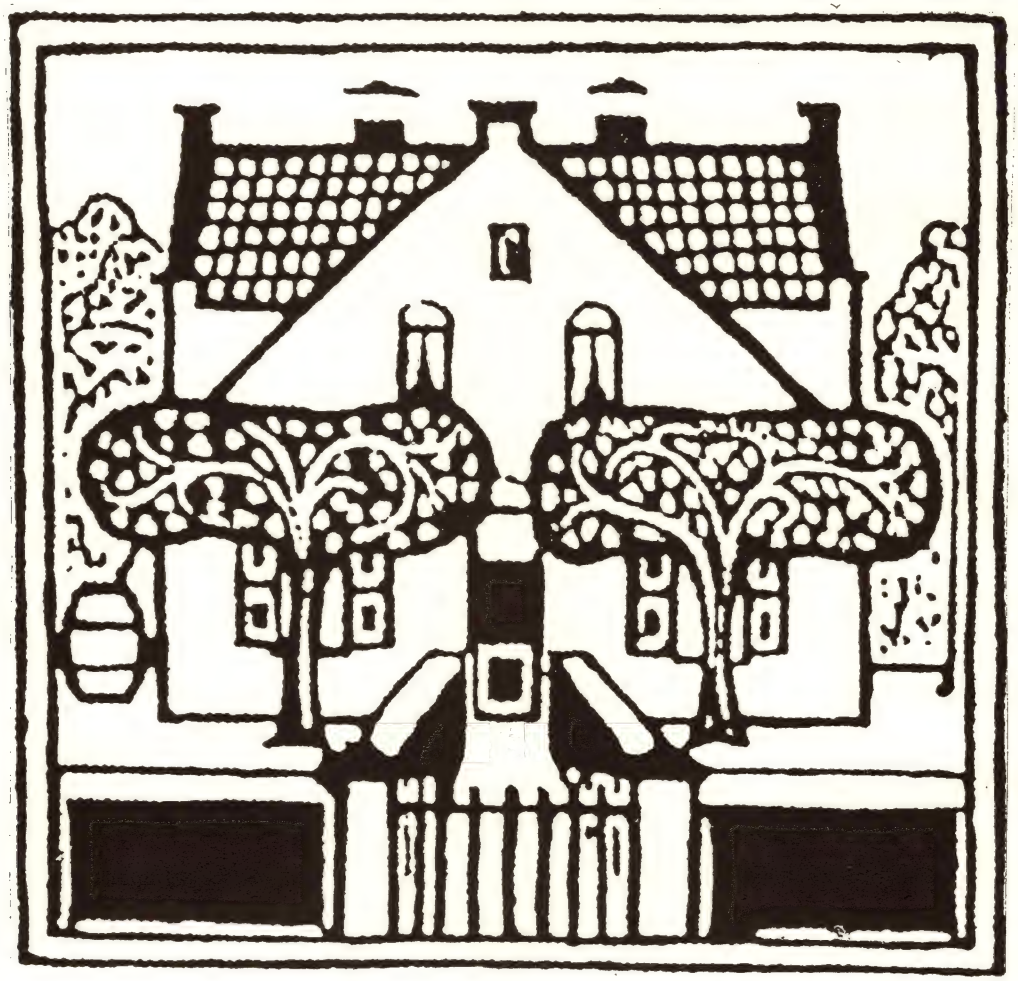


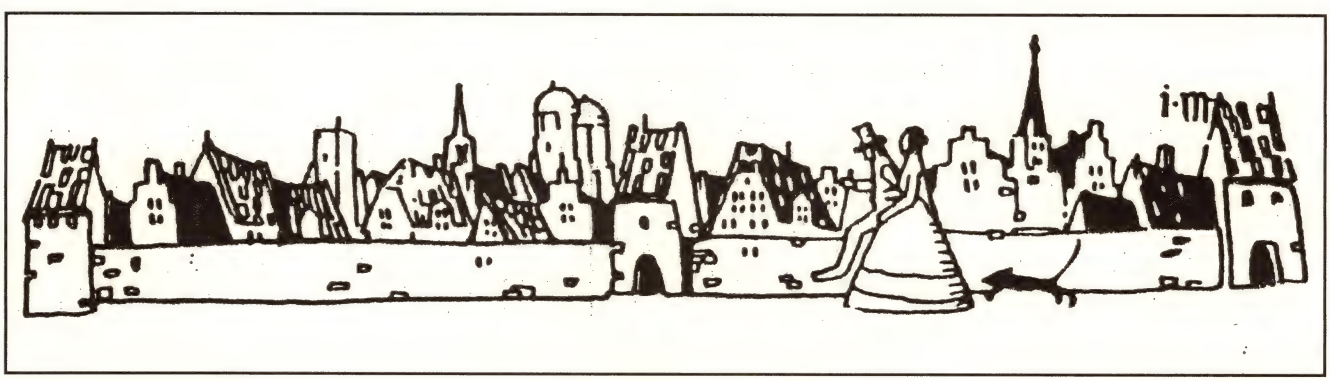


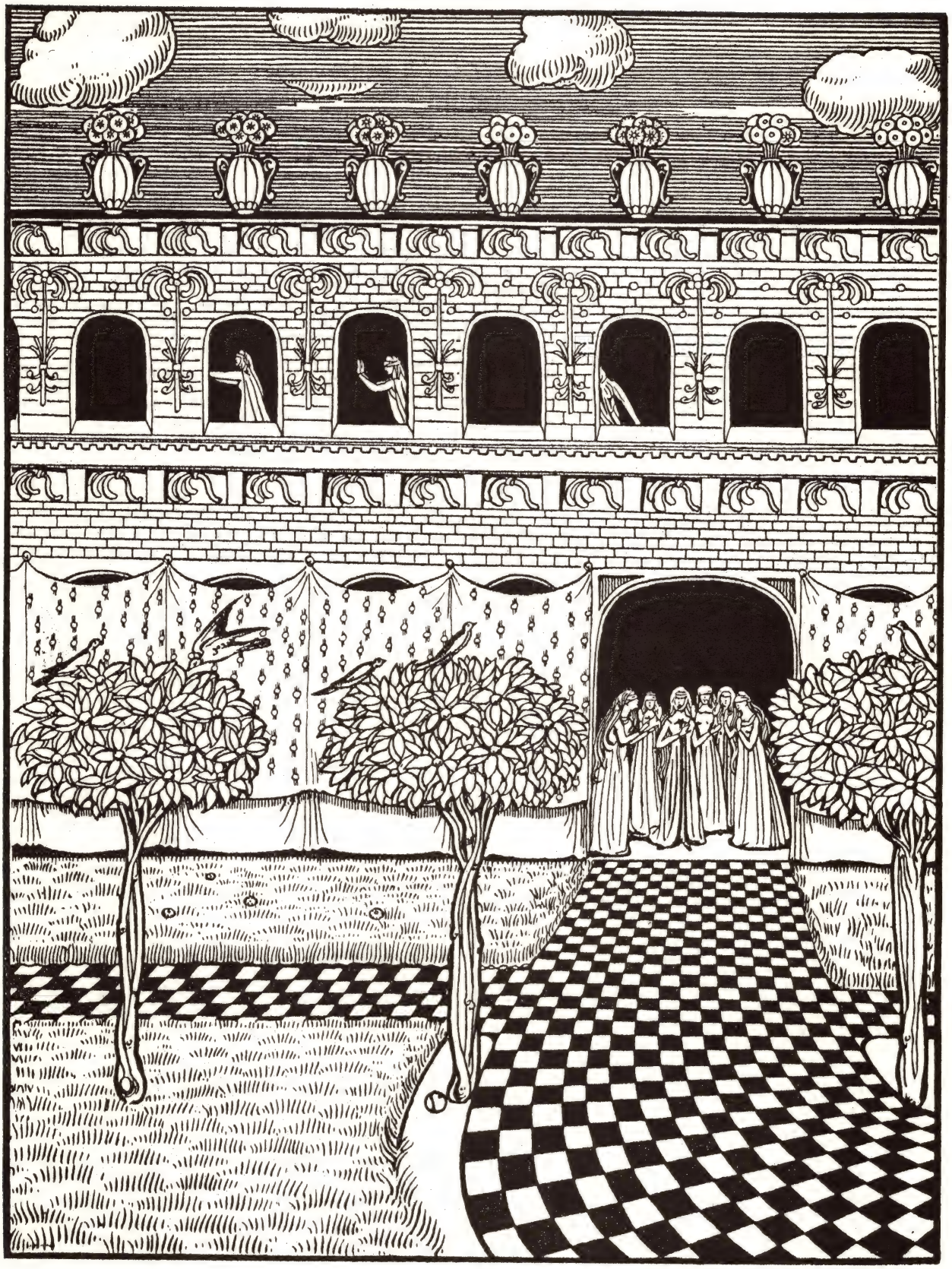




G.ROOSEN





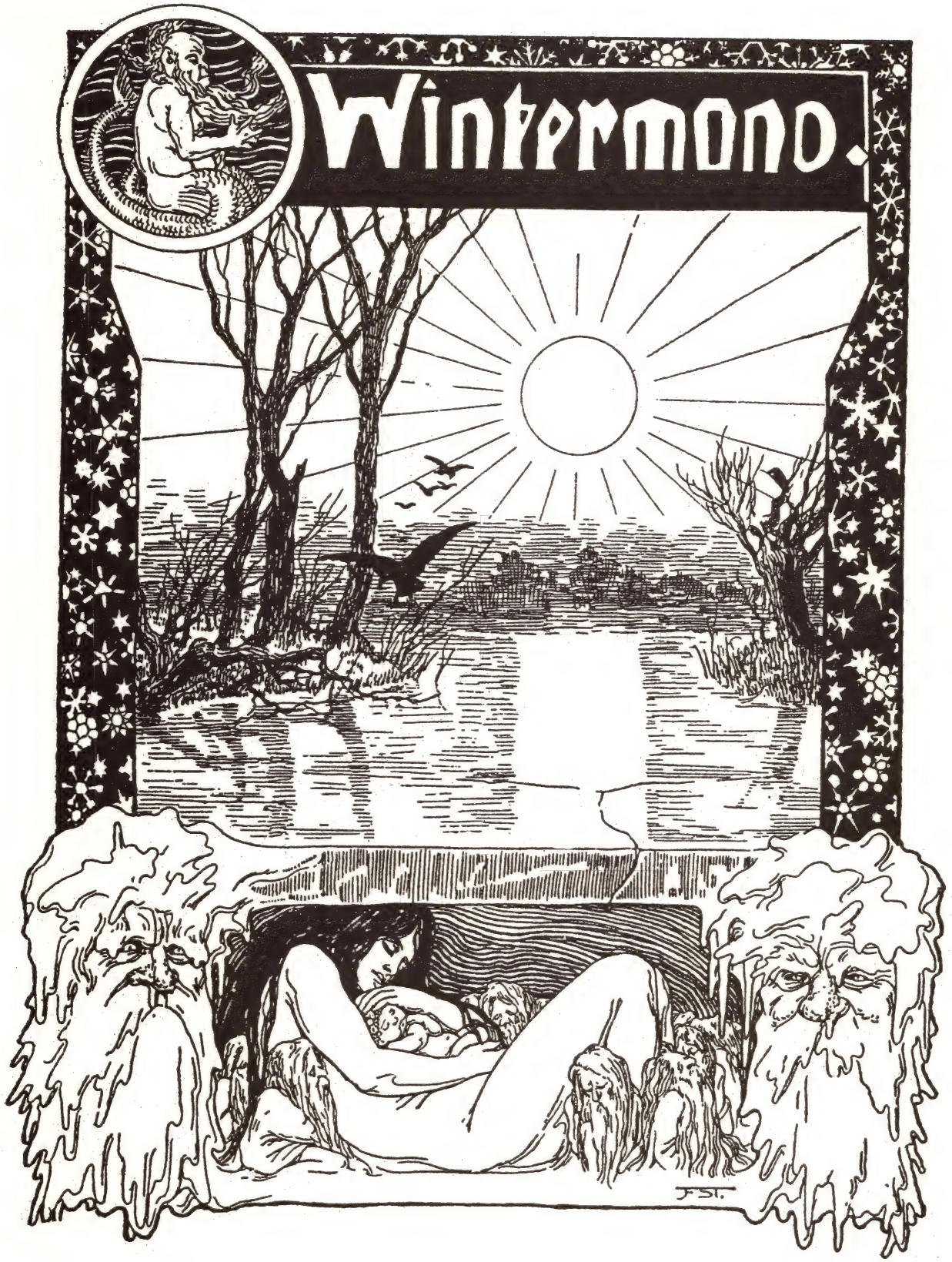


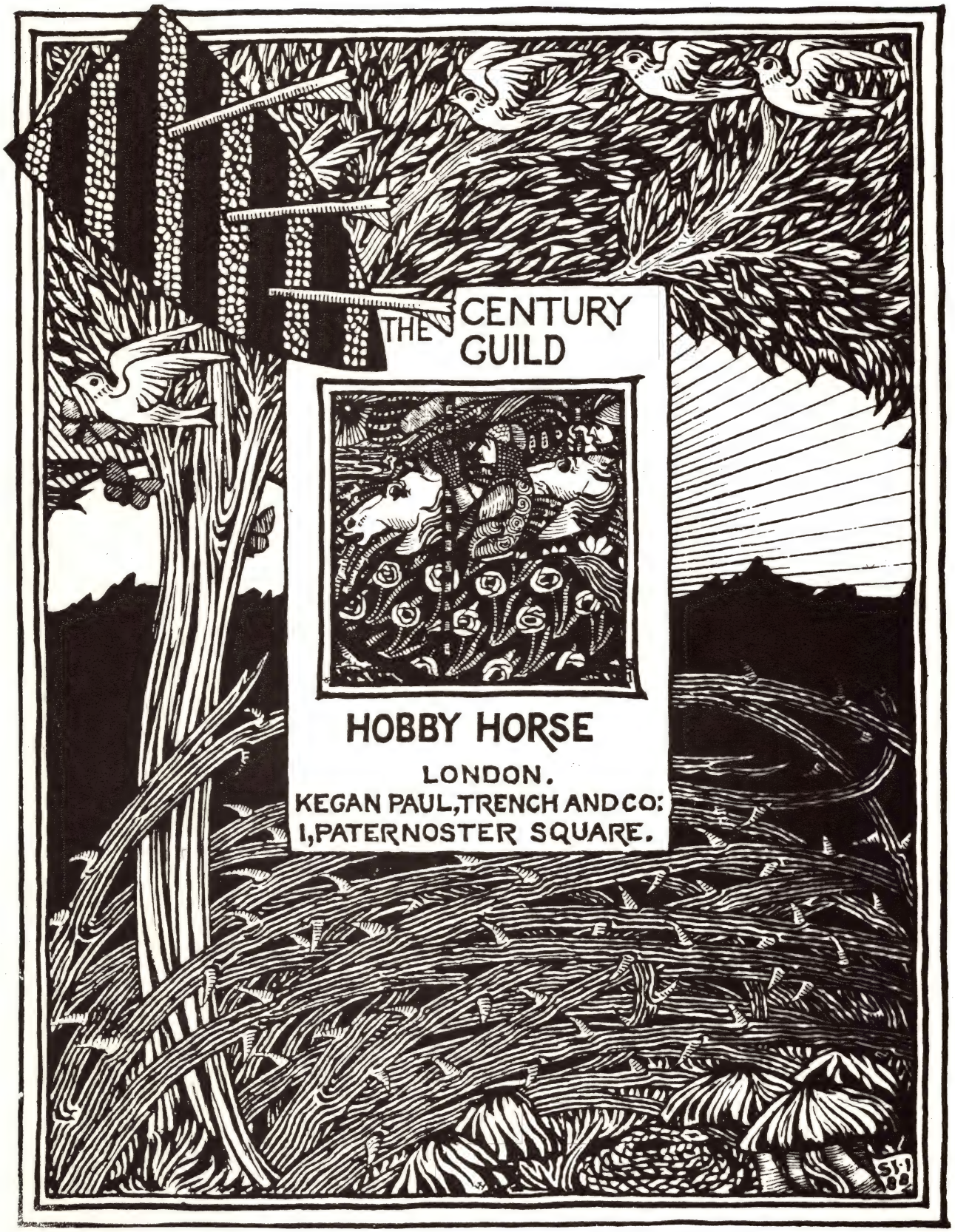
Вас. Милюти.
1906

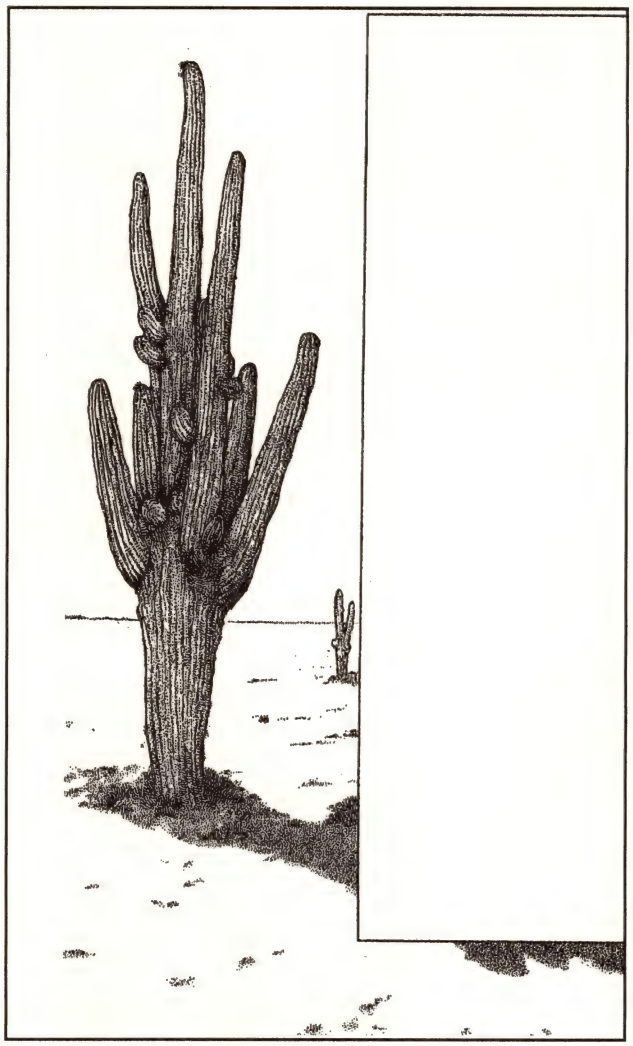
ZEICHNUNGEN=
UND=GEDICHTE
VON
ERNST=STÖHR=

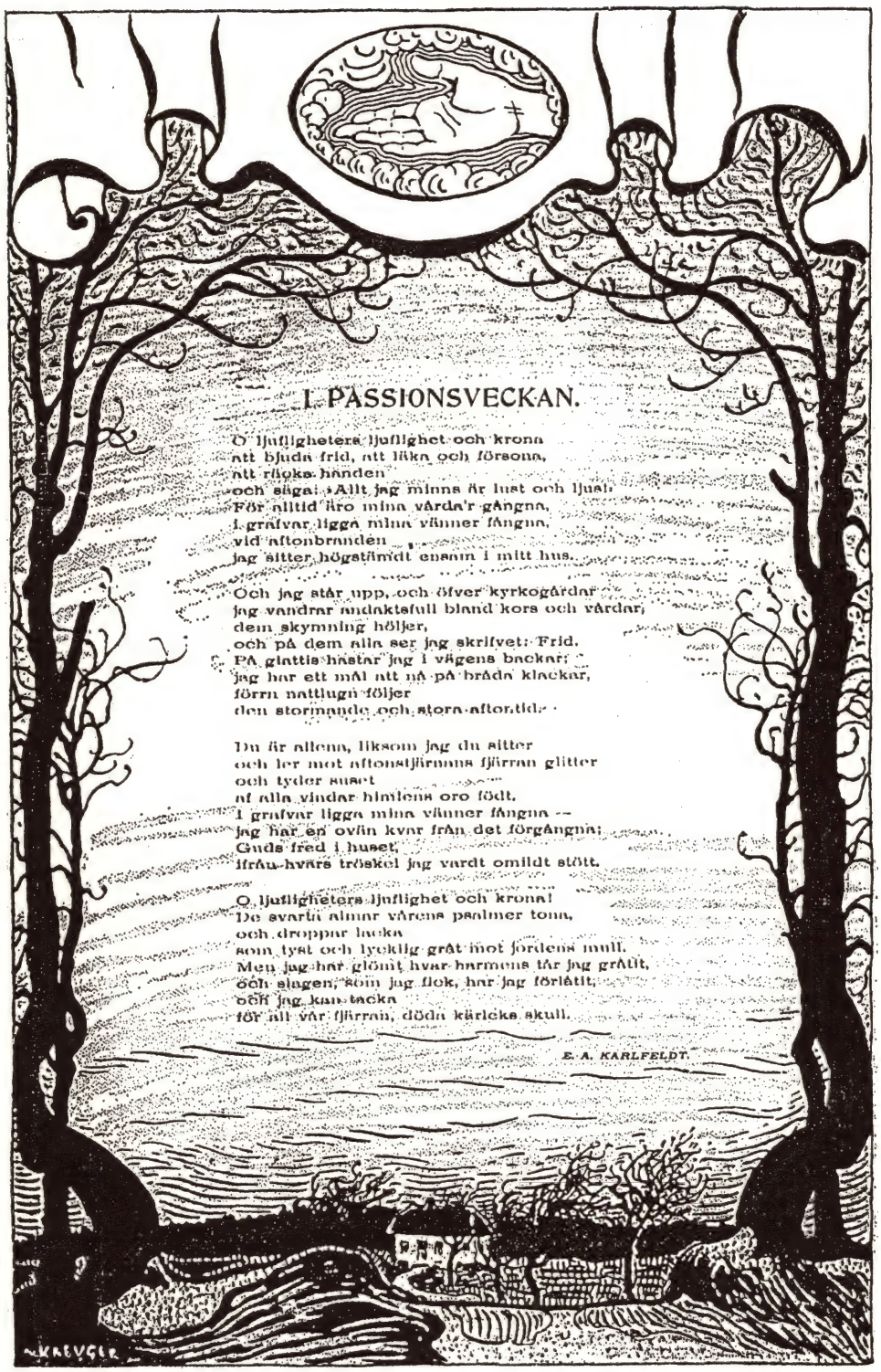
LE·COMPAGNON
IL·S'ERIGEA·AV·FAITE
DES·COLLINES

SANTERI INGMAN
SAARISTOSTA
KUVIA SUOMALAISTEN
SAARISTOLAISTEN ELÄMÄSTÄ
PORVOOSSA
WERNER SÖDERSTRÖM


Wintermond.
F.St.


THE CENTURY GUILD
HOBBY HORSE
LONDON.
KEGAN PAUL, TRENCH AND CO:
I, PATERNOSTER SQUARE.





I PASSIONSVECKAN.

O ljuflighetens ljuflighet och krona
att bjuda frid, att läka och försona,
att räcka händen
och säga: »Allt jag minns är lust och ljus!
För alltid äro mina vårda'r gångna,
i gräfvar ligga mina vänner fångna,
vid aftonbranden
jag sitter högstämdt ensam i mitt hus.

Och jag står upp, och öfver kyrkogårdar
jag vandrar andaktsfull bland kors och vårdar,
dem skymning höljer,
och på dem alla ser jag skrifvet: Frid.
På glattis hästar jag i vägens backar;
jag har ett mål att nå på bråda klackar,
förrn nattlugn följer
den stormande och stora aftontid.

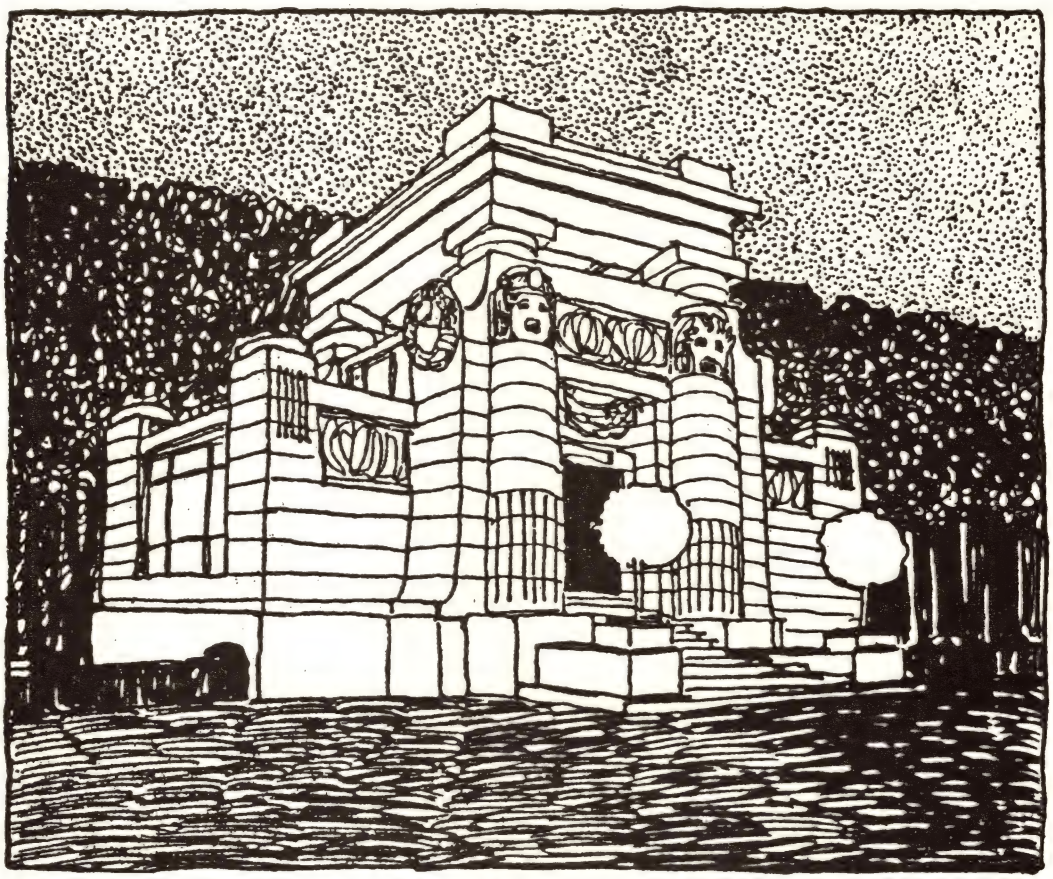
Du är allena, liksom jag du sitter
och ler mot aftonstjärnans fjärran glitter
och tyder suset
af alla vindar himlens oro födt.
I gräfvar ligga mina vänner fångna —
jag har en ovlin kvar från det förgångna:
Guds fred i huset,
ifrån hvars tröskel jag vardt omildt stött.

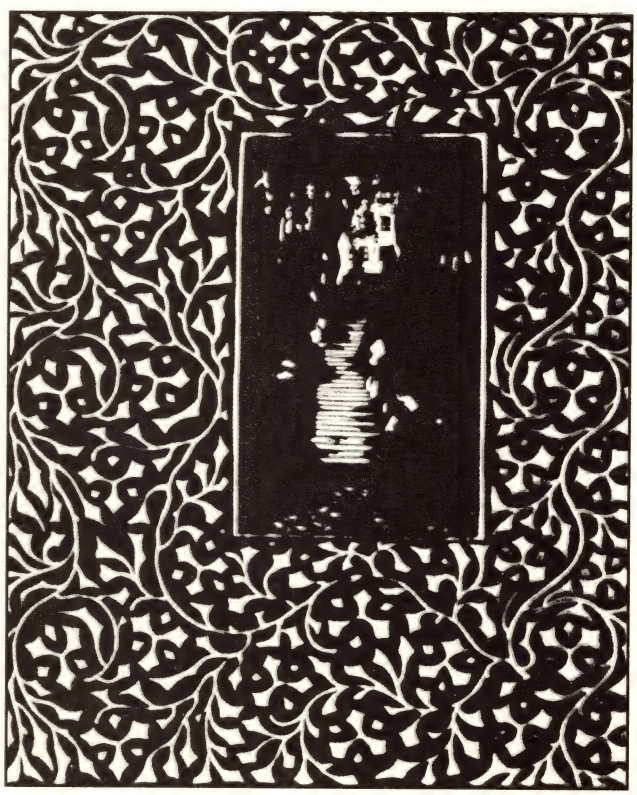
O ljuflighetens ljuflighet och krona!
De svarfvi almar vårens psalmer tona,
och droppar lacka
som tyst och lyckligt gråt mot jordens mull.
Men jag har glömt hvar harmens tår jag gråtit,
och slagen, som jag fick, har jag förlåtit,
och jag kan tacka
för all vår fjärran, döda kärleks skull.

E. A. KARLFELDT.

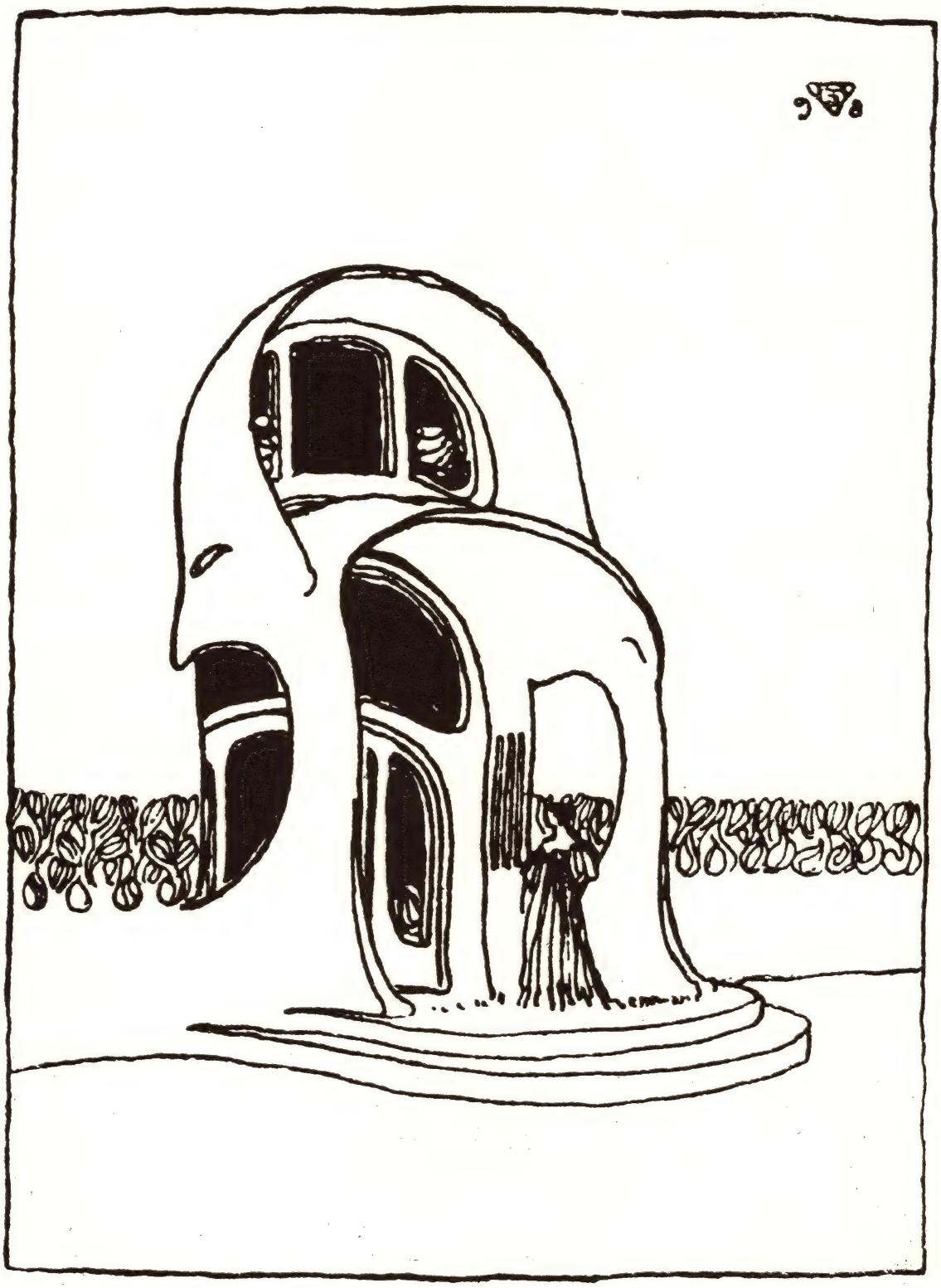
L'HI-
VER

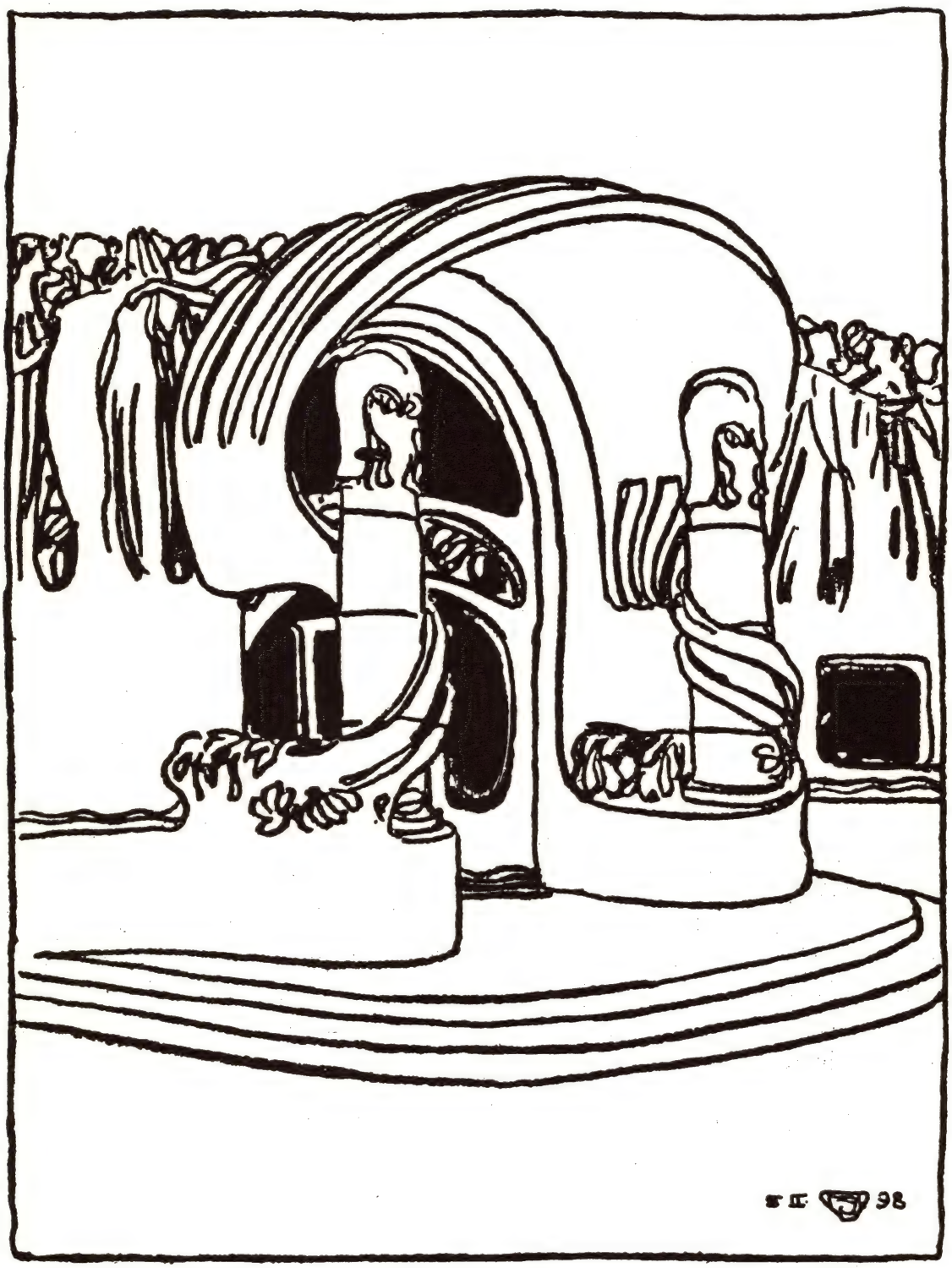
Op het dorpsplein staat op eene lage heuvel de ruïne der kerk. Slechts het koorgedeelte, waarin de godsdienstoefeningen der Nederlandsch Hervormde Gemeente worden gehouden, is nog intact. Na heel wat lotgevallen — in de tweede helft der zestiende eeuw ging de kerk in protestantsche handen over, in 1574 werd zij op last van Sonoy in de asch gelegd, in 1799 als gevechtsterrein door de Russen en Engelschen gebruikt — vormen nù de vervallen restes met het omringende kerkhof, een bekoorlijk rustpunt in het midden van het mooie dorp Bergen.





EIN
NATURALISTISCHER STIL
IM
DEUTSCHEN ZIMMER



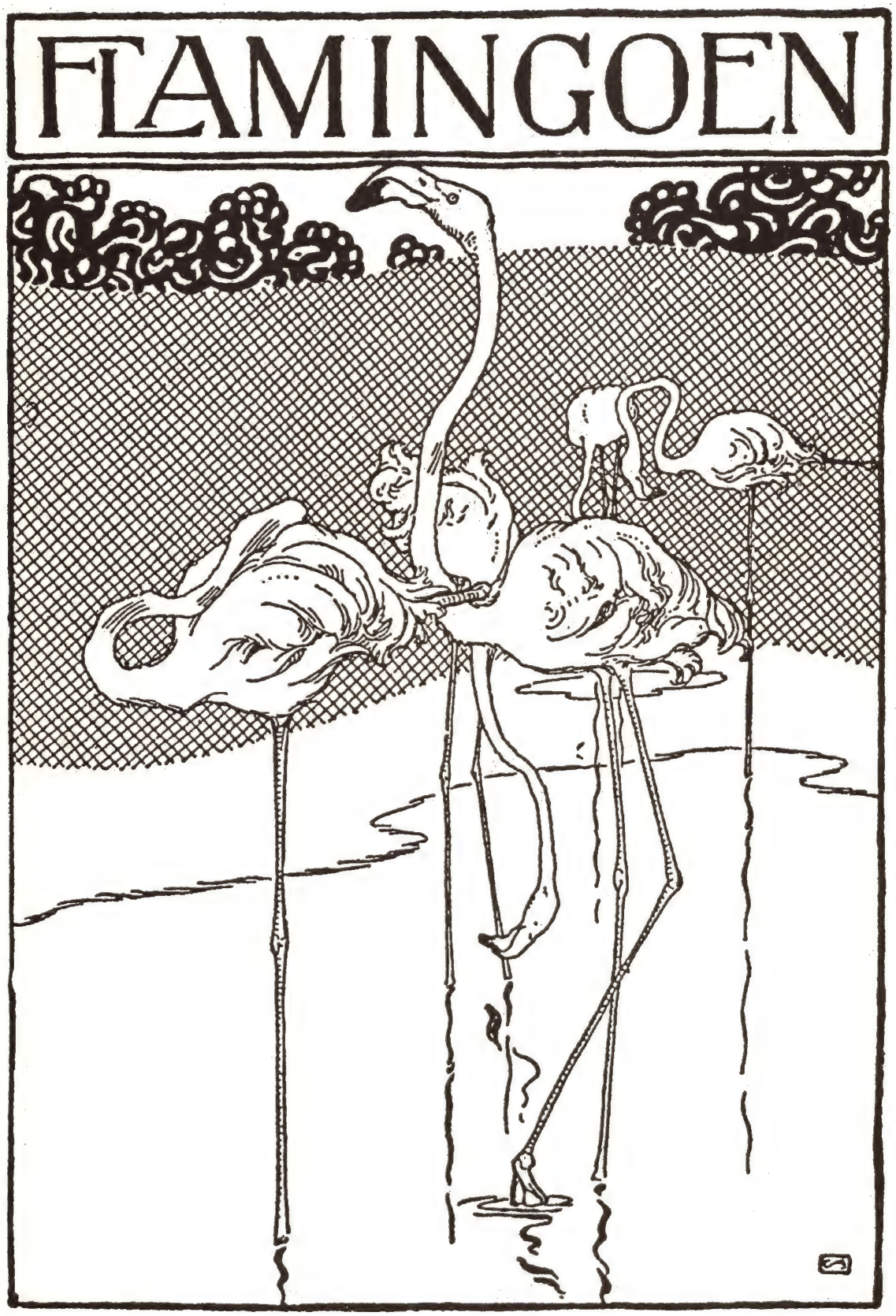


• Animals •

• Les animaux •

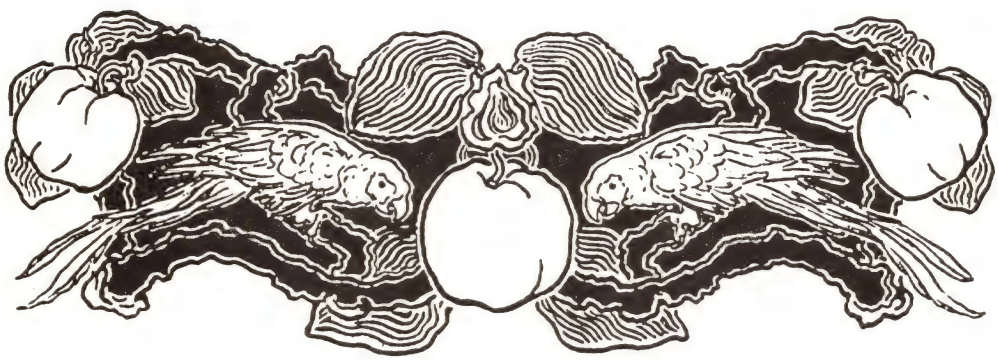
• Die tiere •

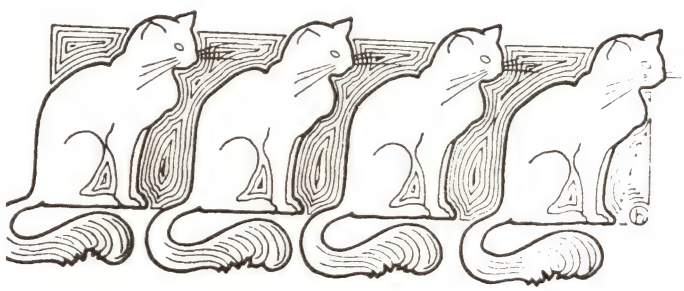
• Los animales •

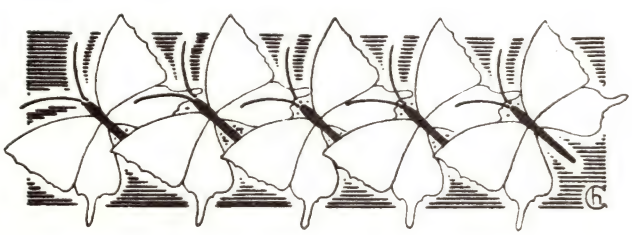

FLAMINGOEN

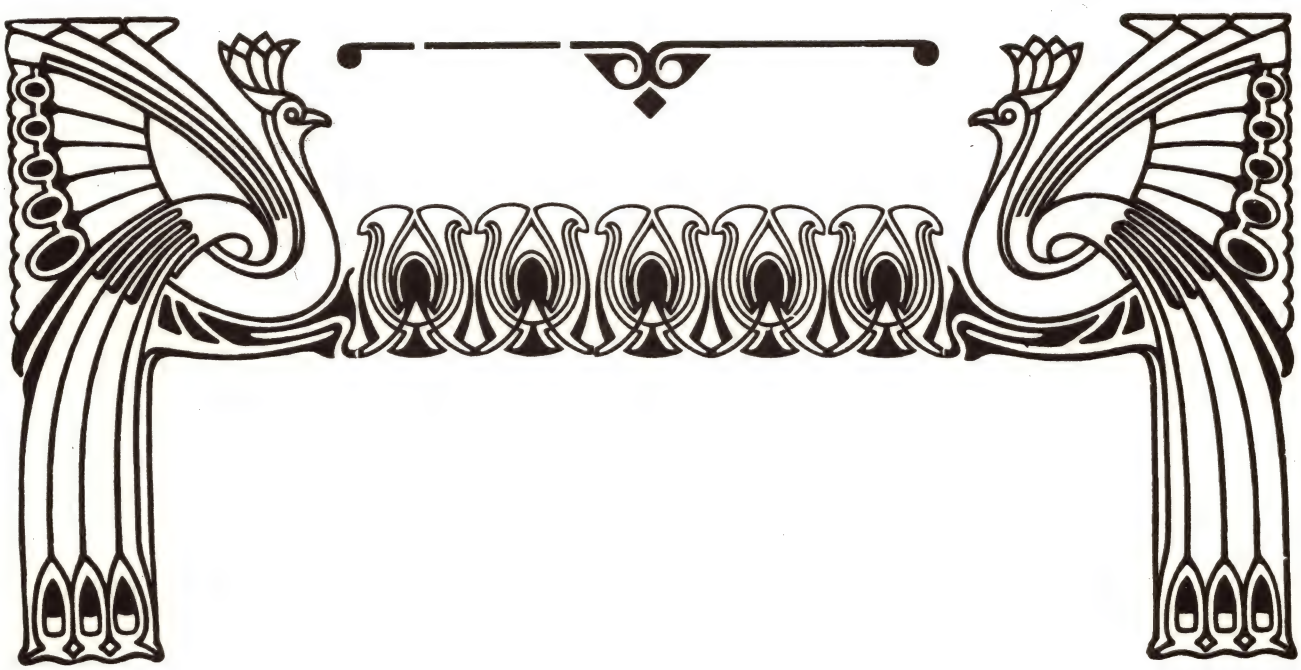
THE·MICE·AND·THE·OWL·

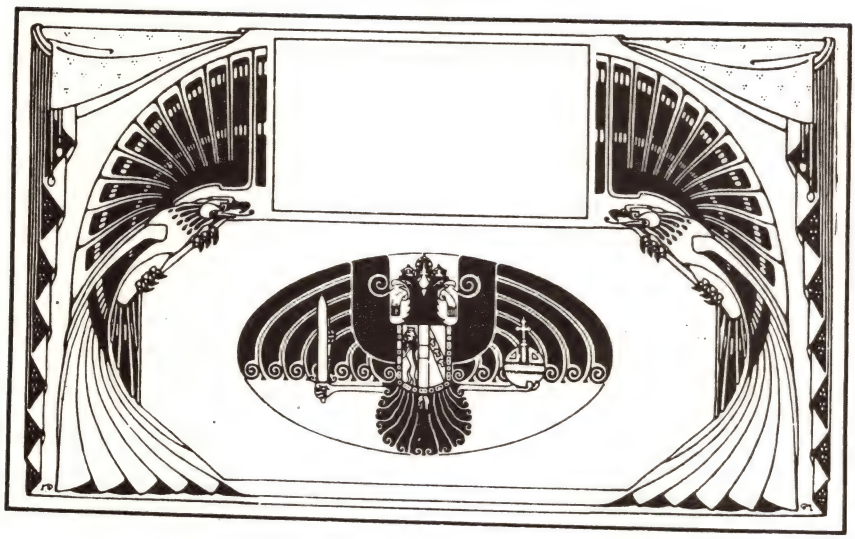
OSTERN
H. RADZYK.

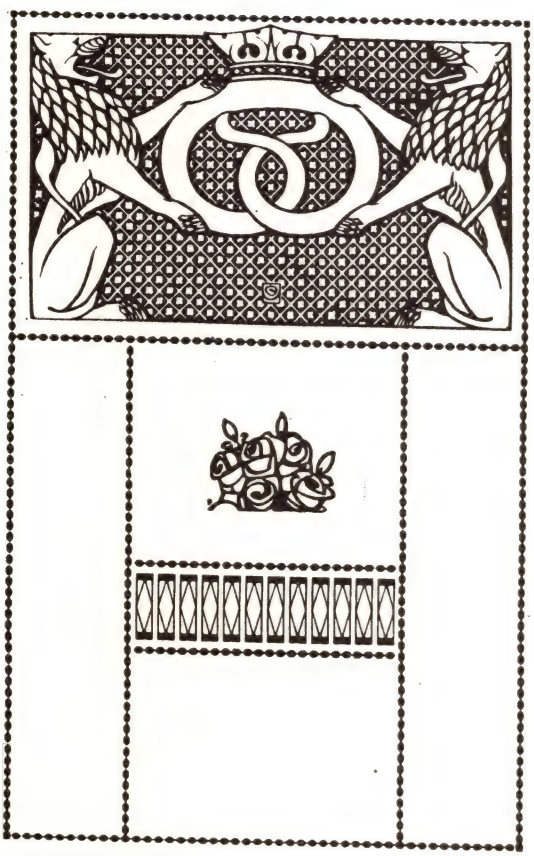


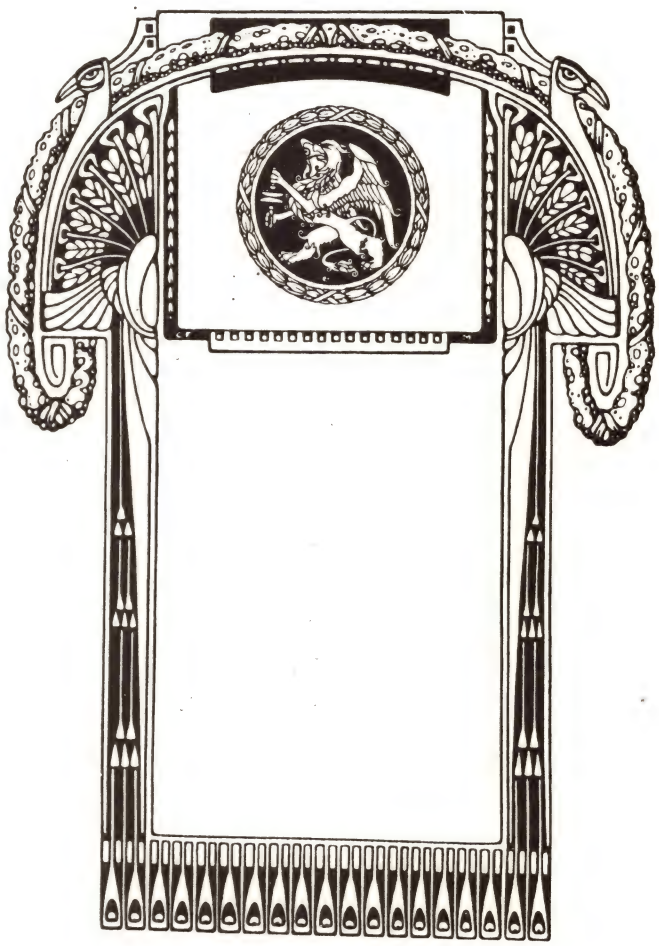




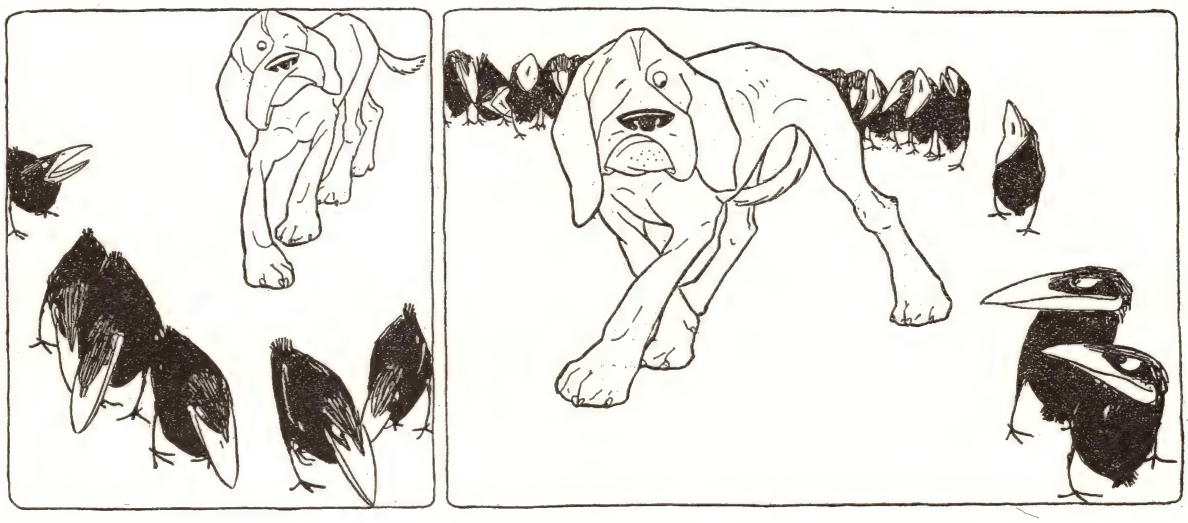




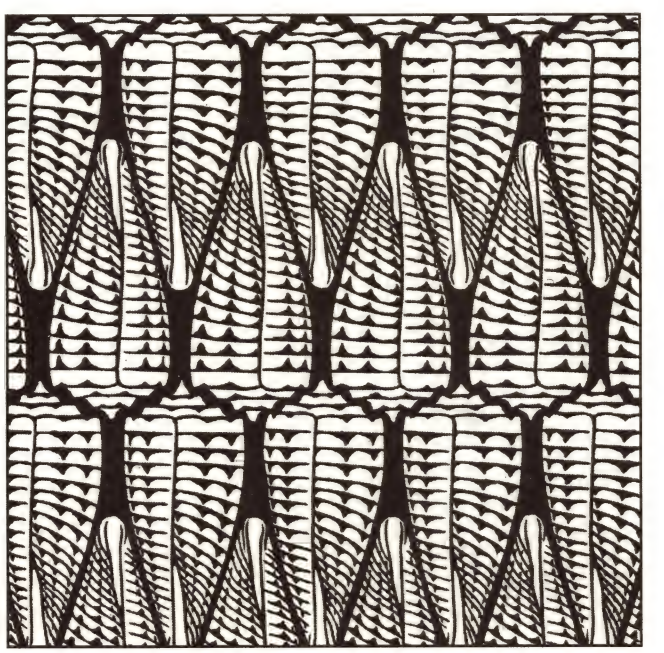


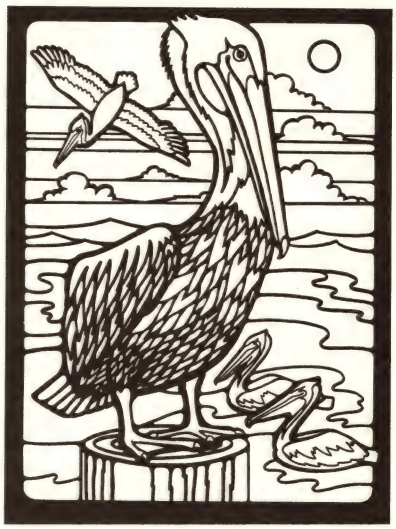
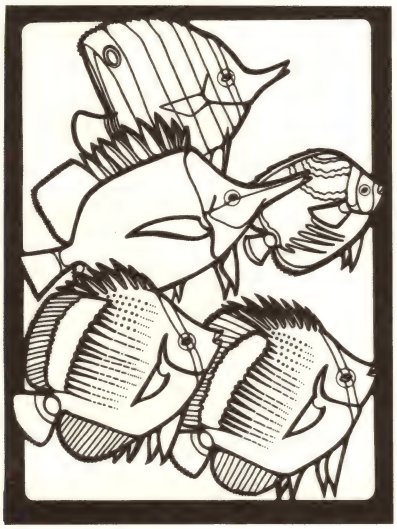


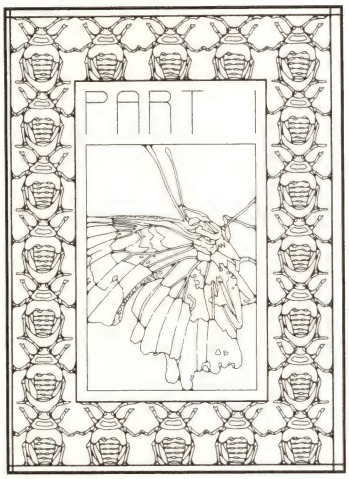
WRENS CITY CHURCHES
BY
A·H·MACKMURDO, A·R·I·B·A,
1883
G.ALLEN, SUNNYSIDE, ORPINGTON, KENT.



ZEICHNUNGEN
UND ENT-
WÜRFE VON
ALFRED ROLLER
OM. WIEN
TAG UND NACHT

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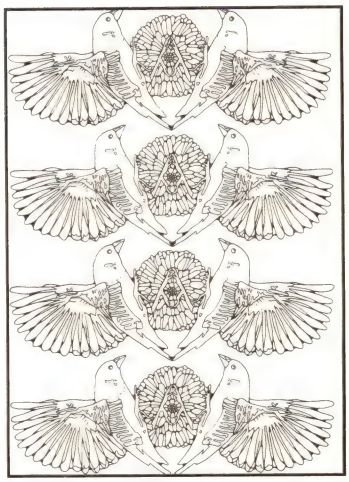

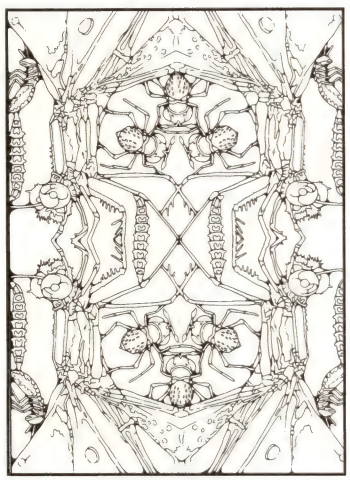

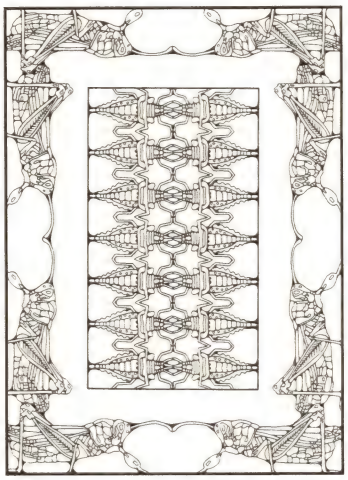

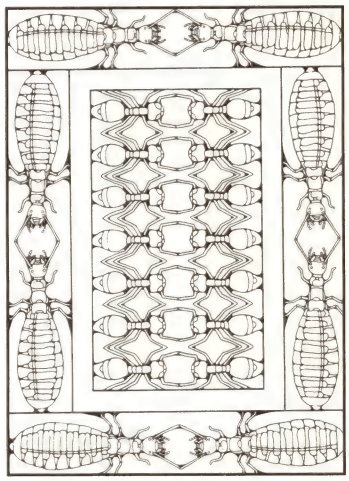

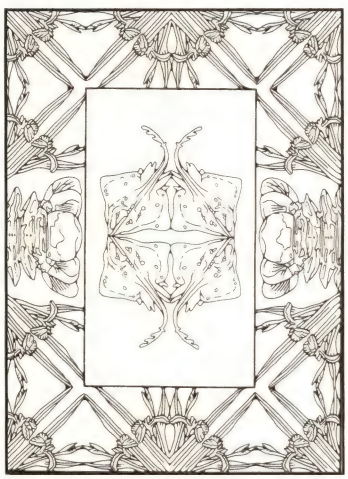

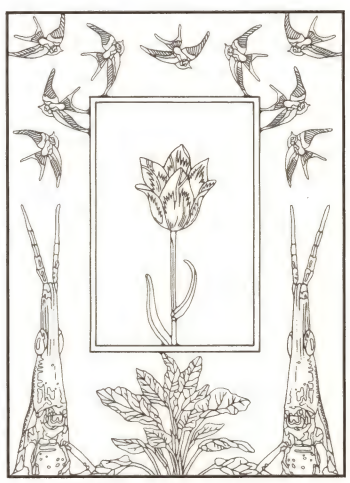

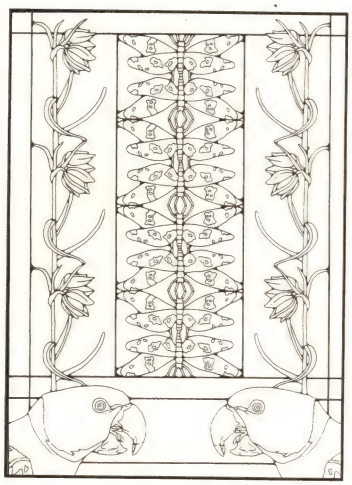

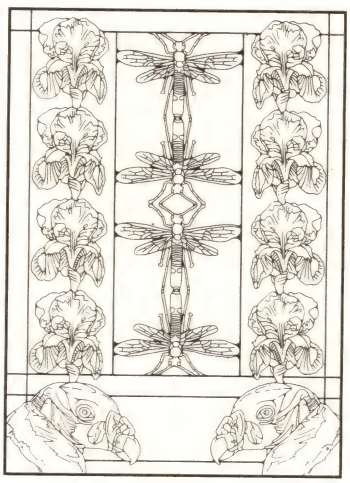

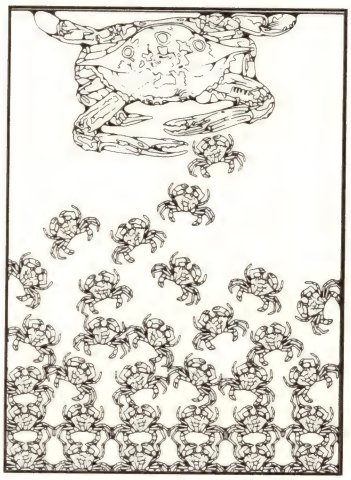

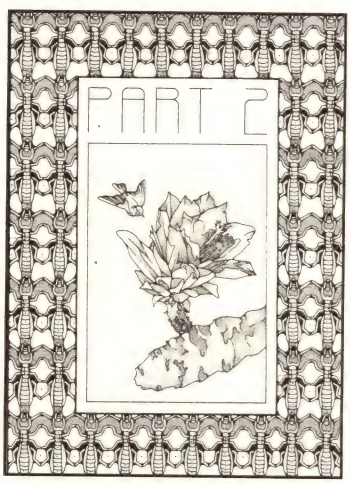
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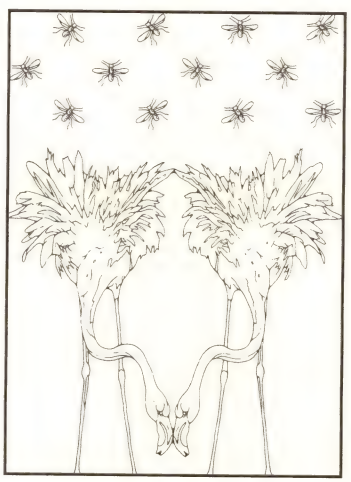

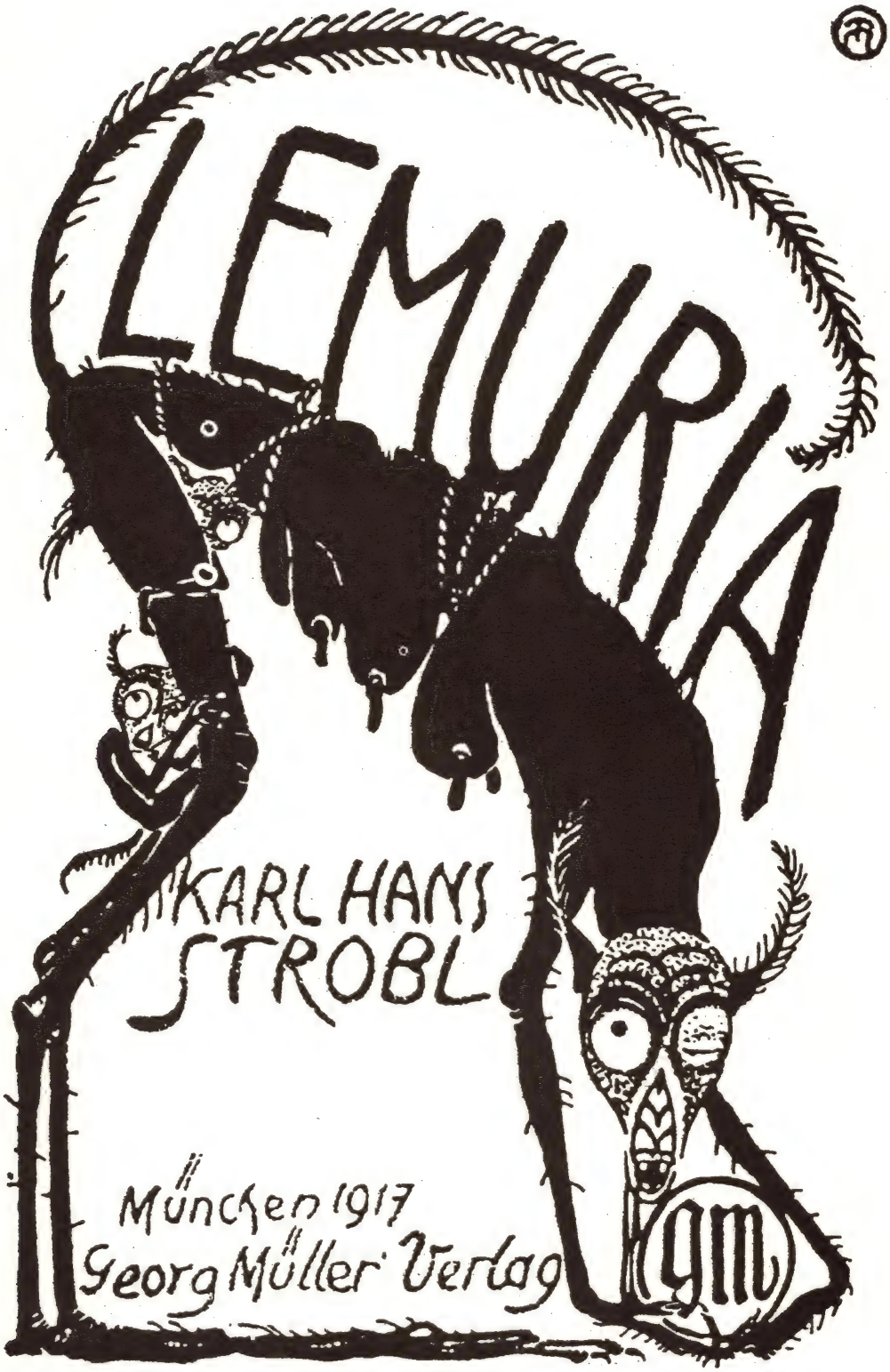
LEMURIA
KARL HANS
STROBL
München 1917
Georg Müller Verlag
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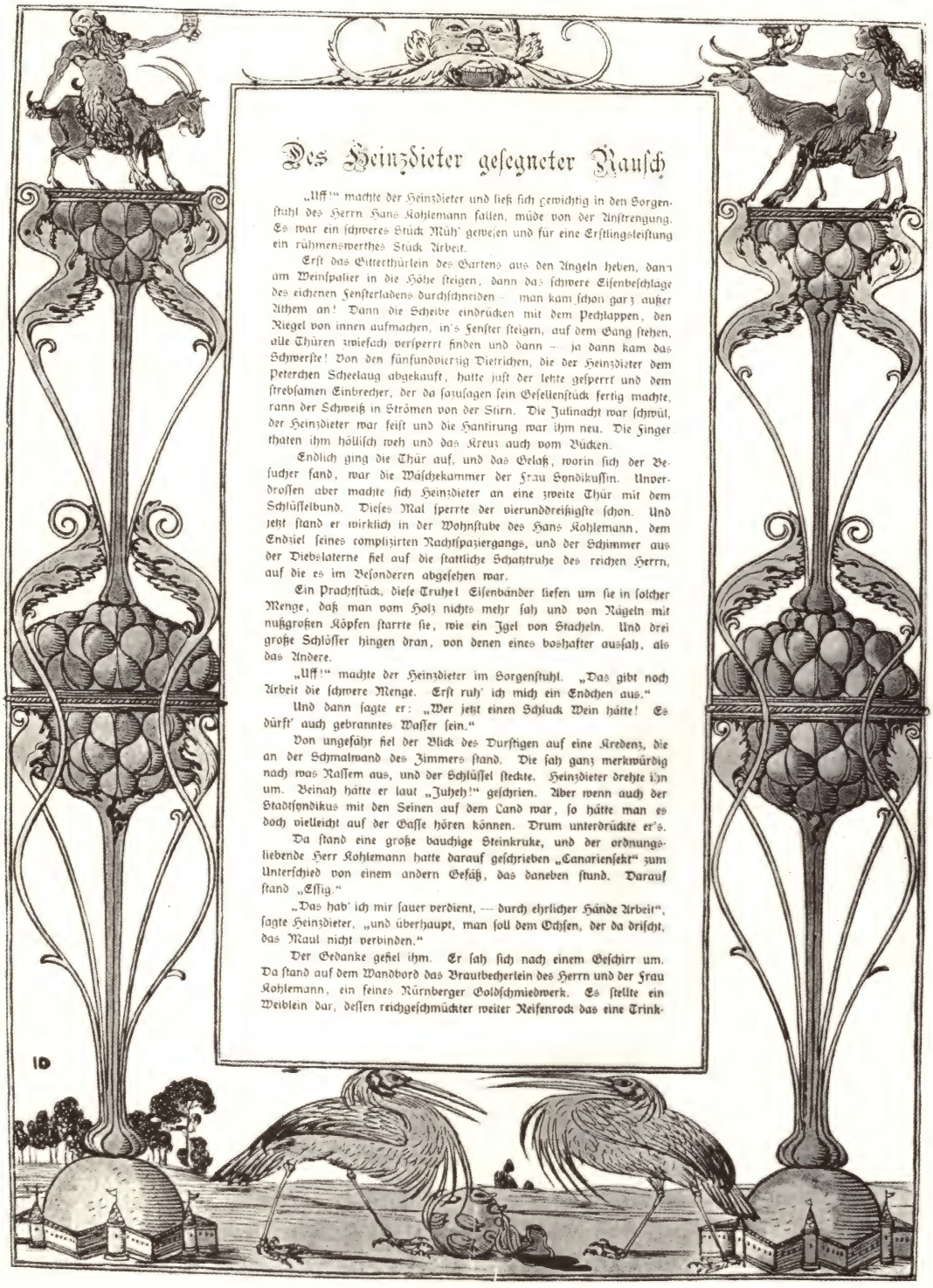
Chap.
xlix.



Des Heinzdieter gesegneter Rausch

„Uff!“ machte der Heinzdieter und ließ sich gewichtig in den Sorgenstuhl des Herrn Hans Kohlemann fallen, müde von der Anstrengung. Es war ein schweres Stück Müh' gewesen und für eine Erstlingsleistung ein rühmenswerthes Stück Arbeit.

Erst das Gitterthürlein des Gartens aus den Angeln heben, dann am Weinspalier in die Höhe steigen, dann das schwere Eisenbeschlage des eichenen Fensterladens durchschneiden — man kam schon ganz außer Athem an! Dann die Scheibe eindrücken mit dem Pechlappen, den Riegel von innen aufmachen, in's Fenster steigen, auf dem Gang stehen, alle Thüren zwiefach versperrt finden und dann — ja dann kam das Schwerste! Von den fünfundvierzig Dietrichen, die der Heinzdieter dem Peterchen Scheelaug abgekauft, hatte just der letzte gesperrt und dem strebsamen Einbrecher, der da sozusagen sein Gesellenstück fertig machte, rann der Schweiß in Strömen von der Stirn. Die Julinacht war schwül, der Heinzdieter war feist und die Hantirung war ihm neu. Die Finger thaten ihm höllisch weh und das Kreuz auch vom Bücken.

Endlich ging die Thür auf, und das Gelaß, worin sich der Besucher fand, war die Waschekammer der Frau Syndikussin. Unverdrossen aber machte sich Heinzdieter an eine zweite Thür mit dem Schlüsselbund. Dieses Mal sperrte der vierunddreißigste schon. Und jetzt stand er wirklich in der Wohnstube des Hans Kohlemann, dem Endziel seines complizirten Nachtspaziergangs, und der Schimmer aus der Diebslaterne fiel auf die stattliche Schatztruhe des reichen Herrn, auf die es im Besonderen abgesehen war.

Ein Prachtstück, diese Truhe! Eisenbänder liefen um sie in solcher Menge, daß man vom Holz nichts mehr sah und von Nägeln mit nußgroßen Köpfen starrte sie, wie ein Igel von Stacheln. Und drei große Schlösser hingen dran, von denen eines boshafter aussah, als das Andere.

„Uff!“ machte der Heinzdieter im Sorgenstuhl. „Das gibt noch Arbeit die schwere Menge. Erst ruh' ich mich ein Endchen aus.“

Und dann sagte er: „Wer jetzt einen Schluck Wein hätte! Es dürft' auch gebranntes Wasser sein.“

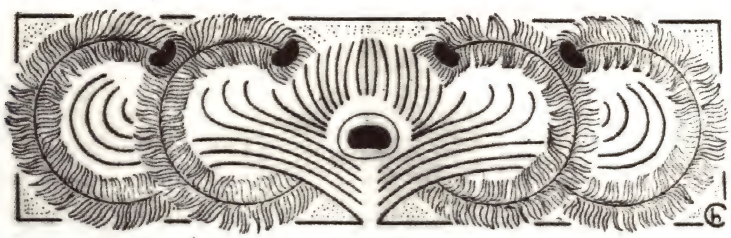
Von ungefähr fiel der Blick des Durstigen auf eine Kredenz, die an der Schmalwand des Zimmers stand. Die sah ganz merkwürdig nach was Nassem aus, und der Schlüssel steckte. Heinzdieter drehte ihn um. Beinah hätte er laut „Juheh!“ geschrien. Aber wenn auch der Stadtsyndikus mit den Seinen auf dem Land war, so hätte man es doch vielleicht auf der Gasse hören können. Drum unterdrückte er's.

Da stand eine große bauchige Steinkruke, und der ordnungsliebende Herr Kohlemann hatte darauf geschrieben „Canariensekt“ zum Unterschied von einem andern Gefäß, das daneben stund. Darauf stand „Essig.“

„Das hab' ich mir sauer verdient, — durch ehrlicher Hände Arbeit“, sagte Heinzdieter, „und überhaupt, man soll dem Ochsen, der da drischt, das Maul nicht verbinden.“

Der Gedanke gefiel ihm. Er sah sich nach einem Geschirr um. Da stand auf dem Wandbord das Brautbecherlein des Herrn und der Frau Kohlemann, ein feines Nürnberger Goldschmiedwerk. Es stellte ein Weiblein dar, dessen reichgeschmückter weiter Reifenrock das eine Trink-

Les OISEAUX



FLÄCHEN
MUSTER

• Myths and legends •

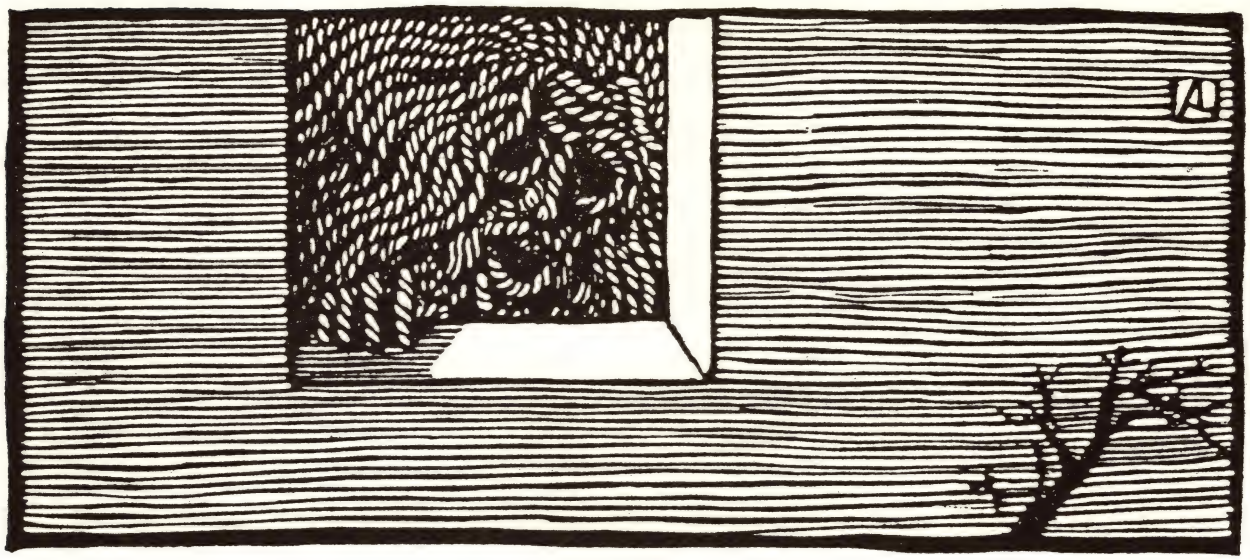
• Mythes et légendes •

• Mythen und Legenden •

• Mitos y leyendas •

1901
CHIMERA
TOM III ZESZYT 7 – 8
REDAKCYA i ADMINISTRACYA:
WARSZAWA KSIĄŻĘCA 7

From lawlesse lust by wondrous grace
Fair Una is releast :
Whom salvage nation does adore
And learns her wise beheast.



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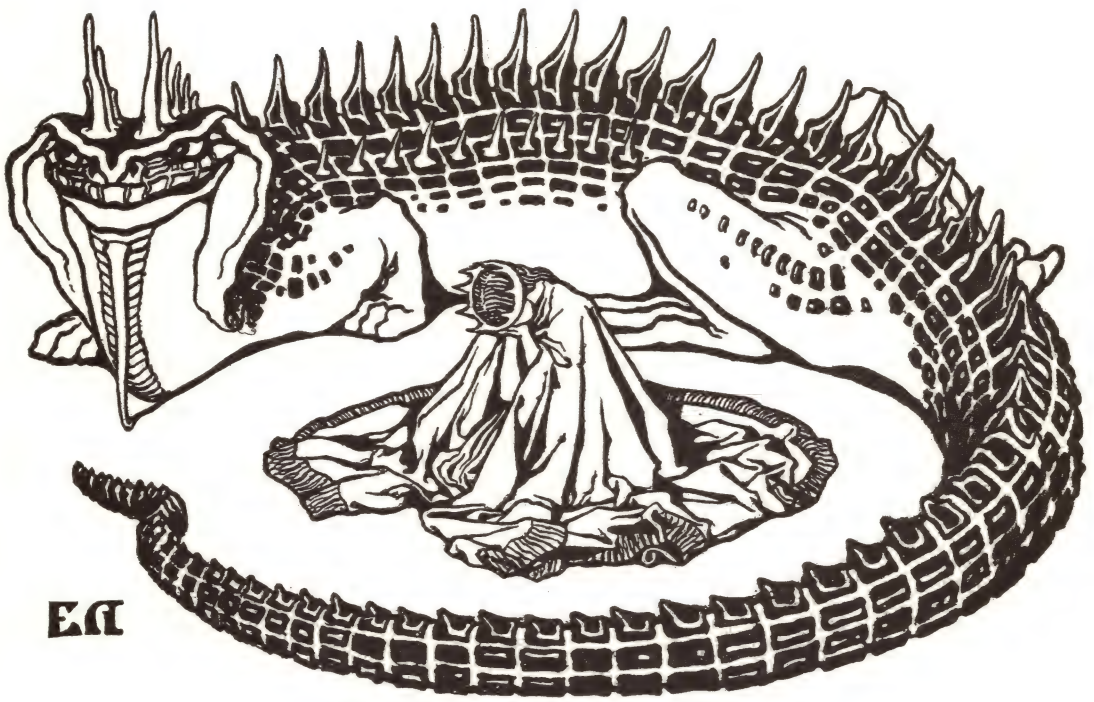
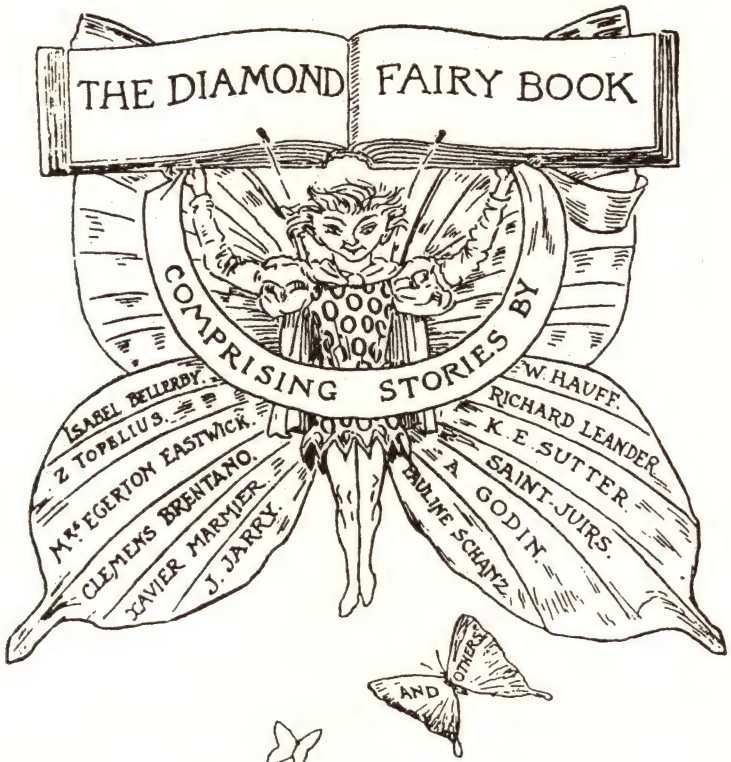
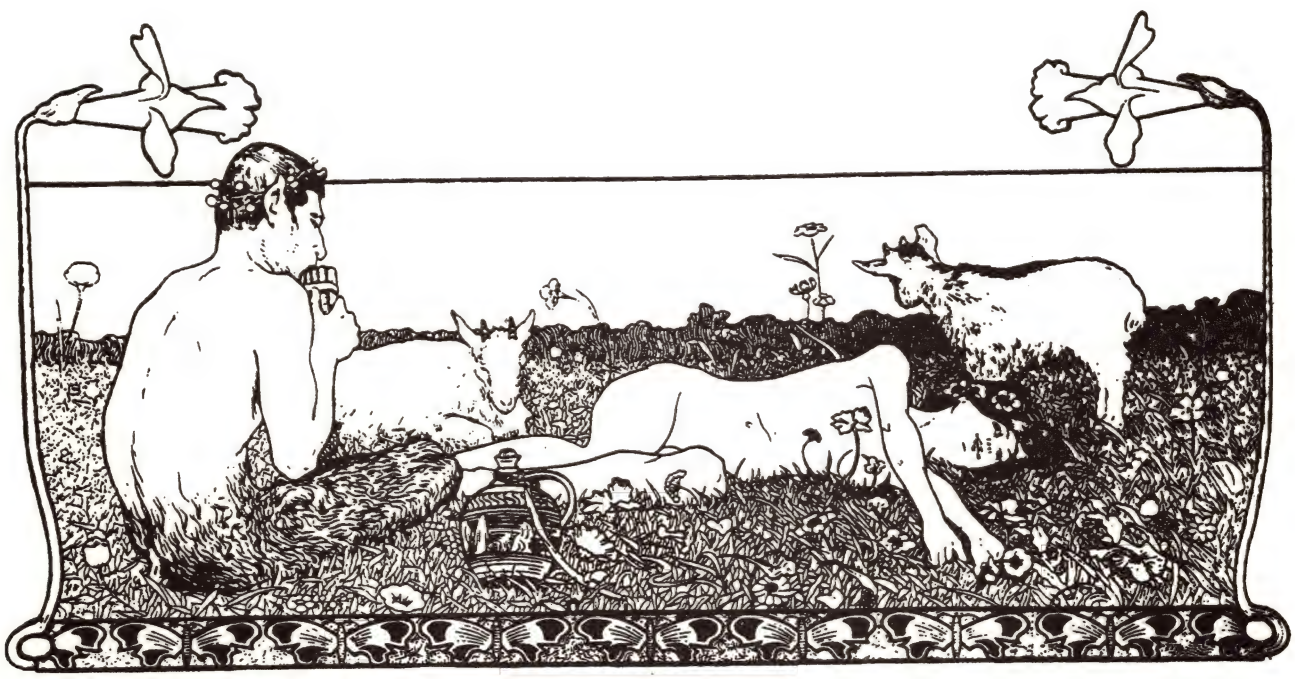



THE DIAMOND FAIRY BOOK
COMPRISING STORIES BY
ISABEL BELLERBY.
Z TOPELIUS.
Mrs EGERTON EASTWICK.
CLEMENS BRENTANO.
XAVIER MARMIER.
J. JARRY.
W. HAUFF.
RICHARD LEANDER.
K. E. SUTTER.
A SAINT-JUIRS.
A GODIN.
PAULINE SCHANZ.
AND OTHERS



R. JAMES
WILLIAMS

ENERO

HOW SIR TRISTRAM
DRANK OF THE
LOVE DRINK

HOW KING
MARKE FOVND
SIR TRISTRAM

HOW. FOVR. QVEENS.
FOVND. LAVNCELOT.
SLEEPING.

MERLIN AND
NIMVE

Chap.
xviij.

Chap.
r vi.

Chap.
r lviij.

Chap.
r vij.

Chap.
xxij.

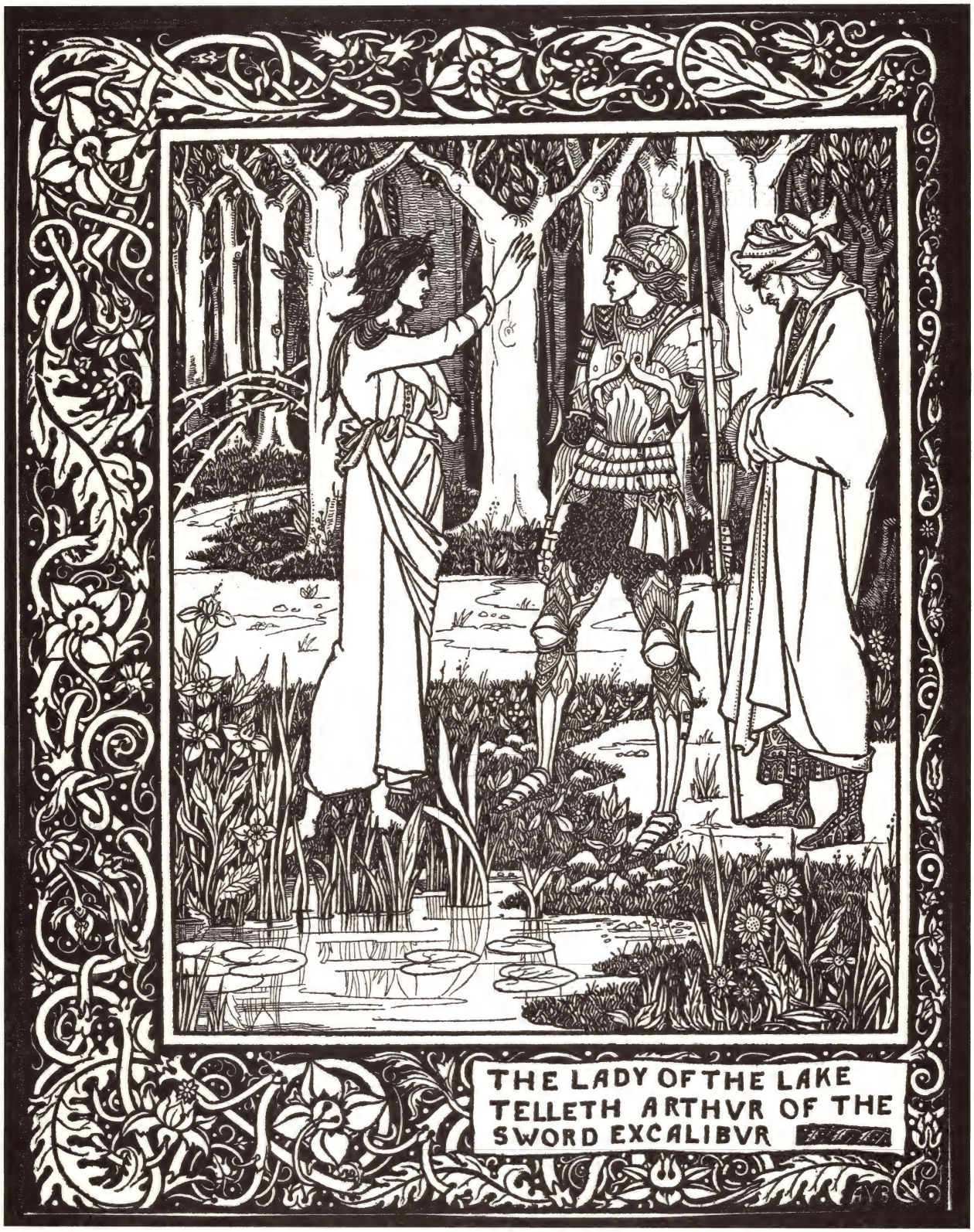
Chap.
lxxj.

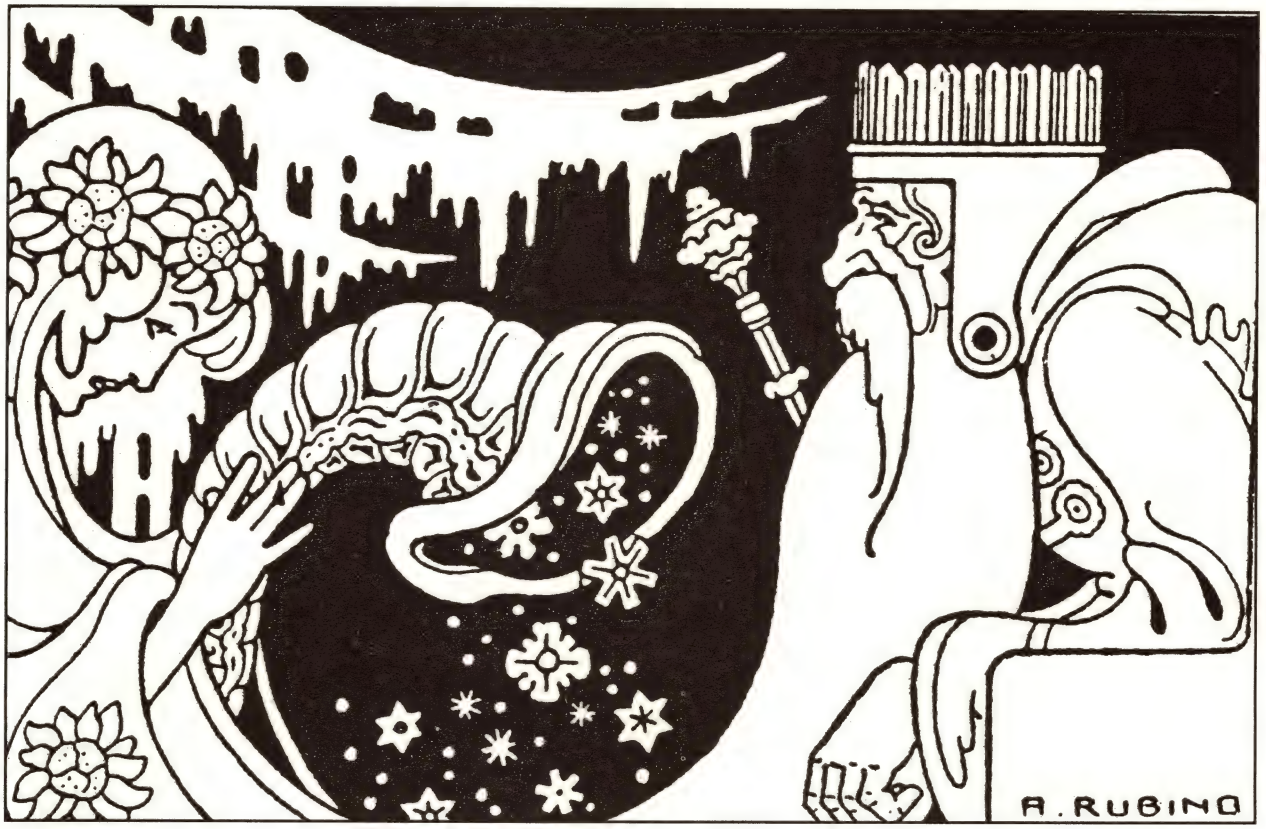
Book vj. Chapter j.

HOW SIR LAUNCELOT AND SIR LIONEL DEPARTED FROM THE COURT, AND HOW SIR LIONEL LEFT HIM SLEEPING AND WAS TAKEN.

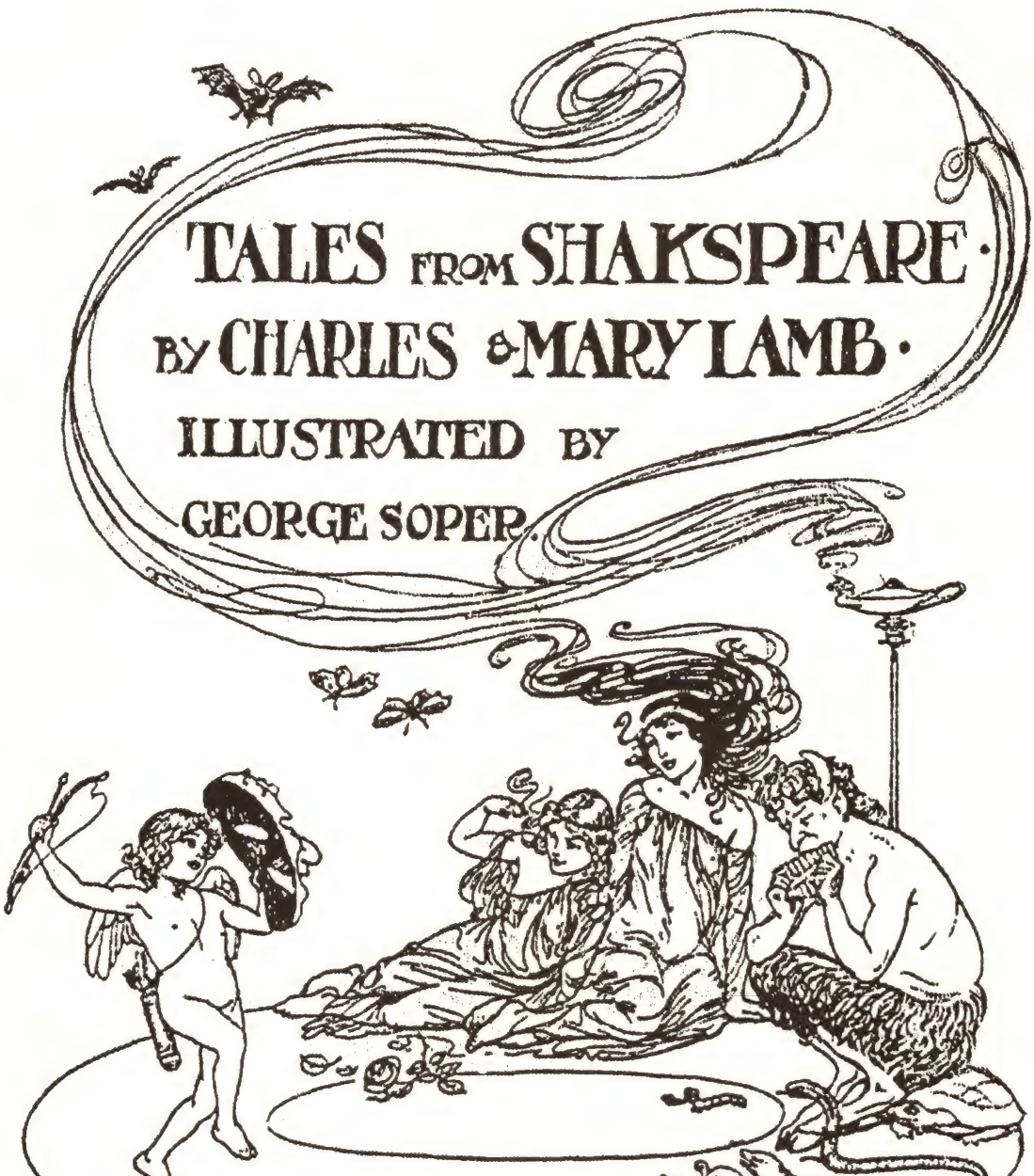
OON after that King Arthur was come from Rome into England, then all the knights of the Table Round resorted unto the king, and made many jousts and tournaments, and some there were that were but knights, which increased so in arms and worship that they passed all their fellows in prowess and noble deeds, and that was well proved on many; but in especial it was proved on Sir Launcelot du Lake, for in all tournaments and jousts and deeds of arms, both for life and death, he passed all other knights, and at no time he was never overcome but if it were by treason or enchantment, so Sir Launcelot increased so marvellously in worship, and in honour, therefore is he the first knight that the French book maketh mention of after King Arthur came from Rome. Wherefore Queen Guenever had him in great favour above all other knights, and in certain he loved the queen again above all

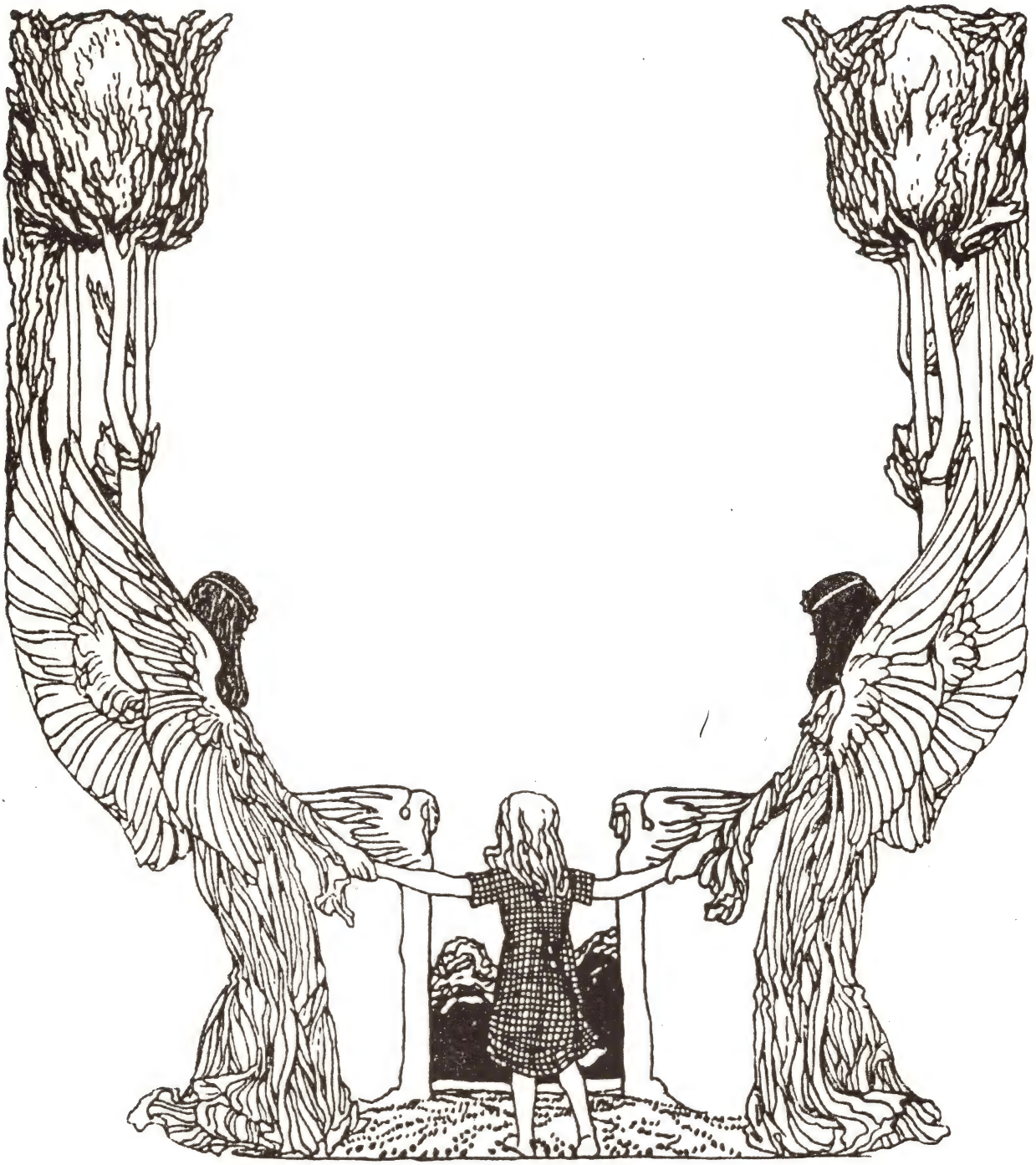
PRIMA-
-VERA


THE LADY OF THE LAKE
TELLETH ARTHVR OF THE
SWORD EXCALIBVR


A. RUBINO

The very driver himself was drawn up into a gigantic wave.


TALES FROM SHAKSPEARE
BY CHARLES & MARY LAMB
ILLUSTRATED BY
GEORGE SOPER

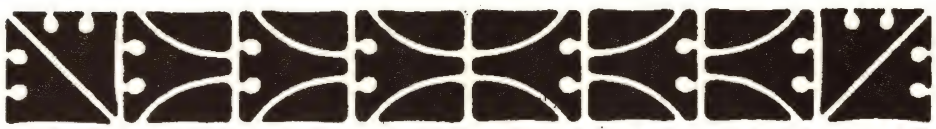


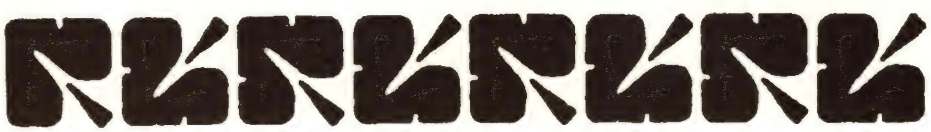
• Borders •

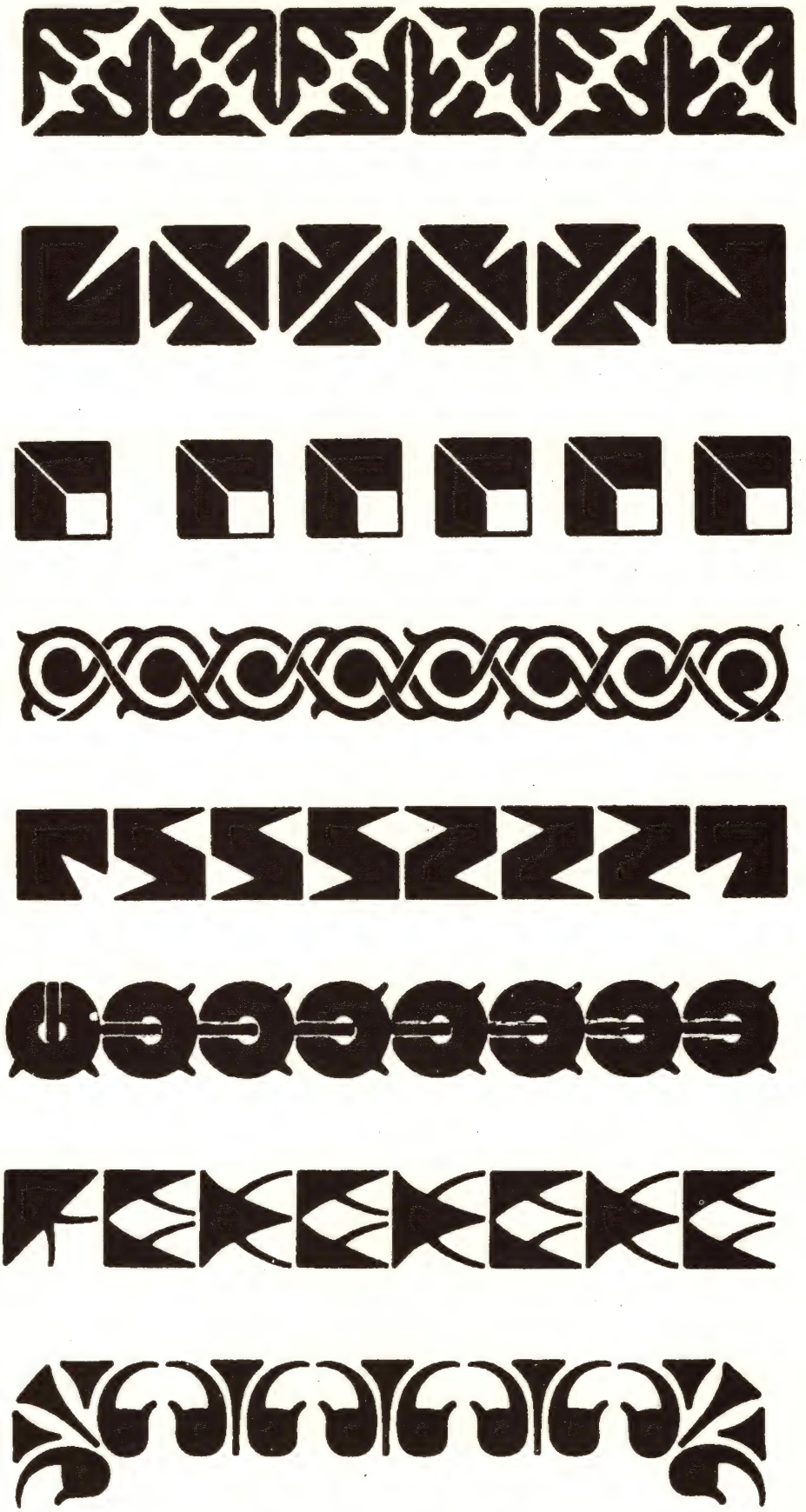
• Bordures •

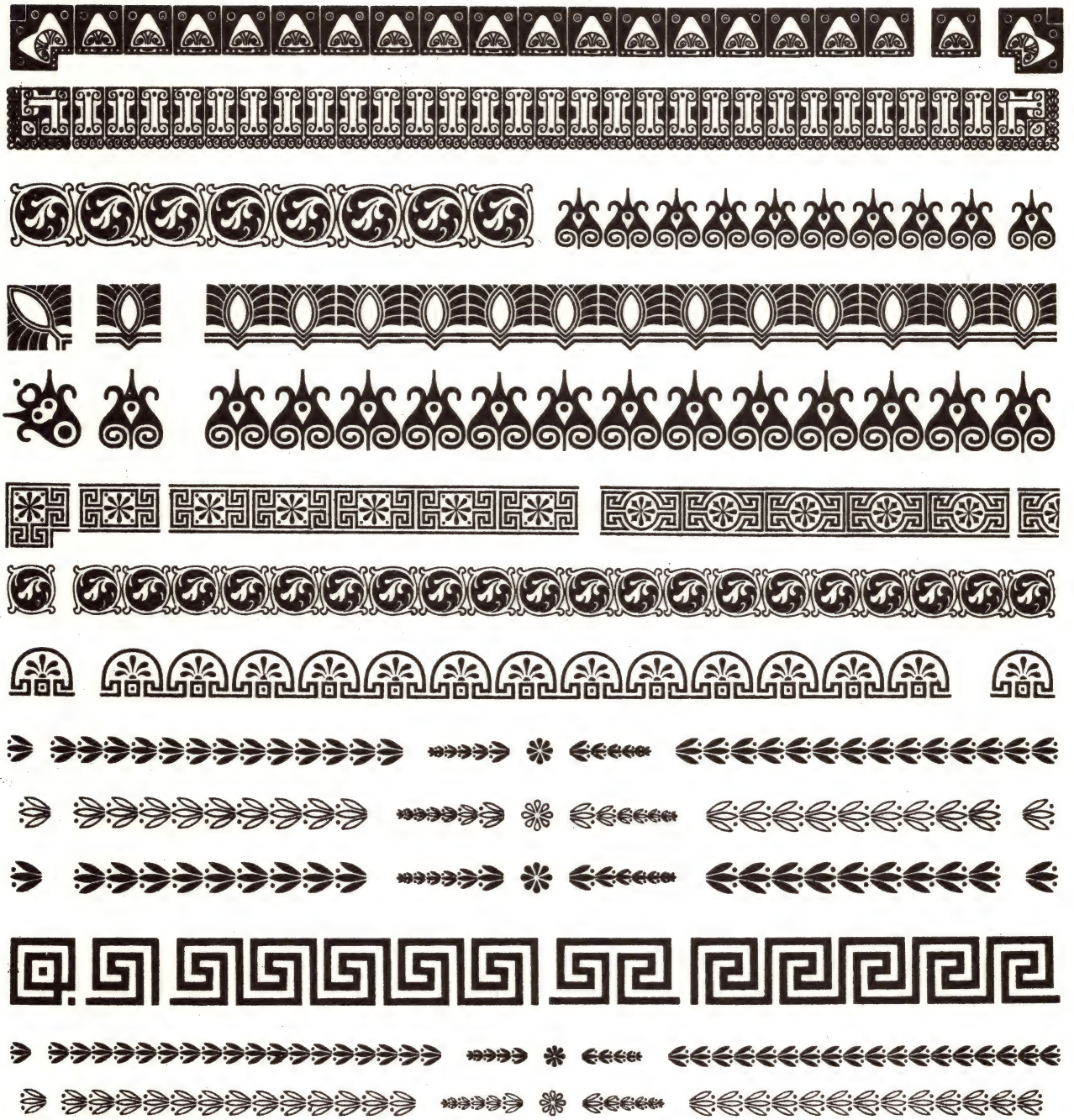
• Bandornamente •

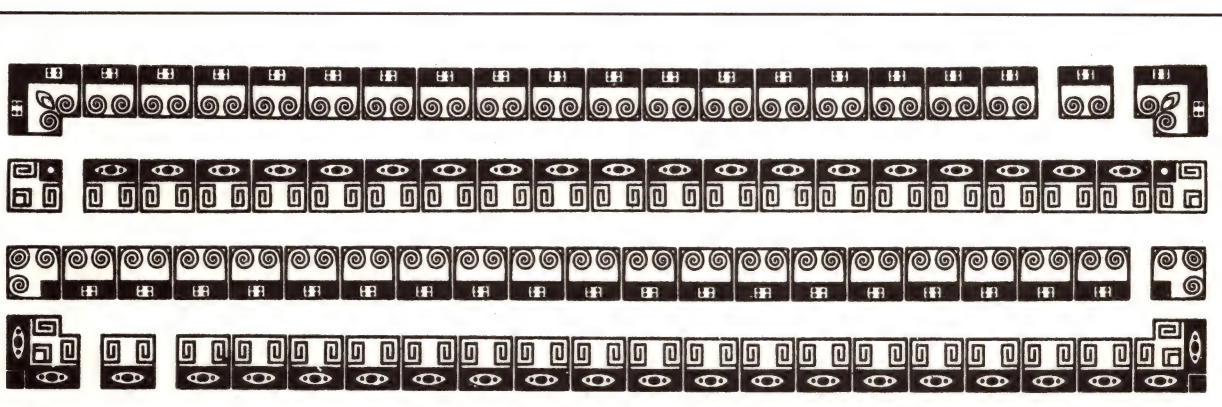
• Recuadros •

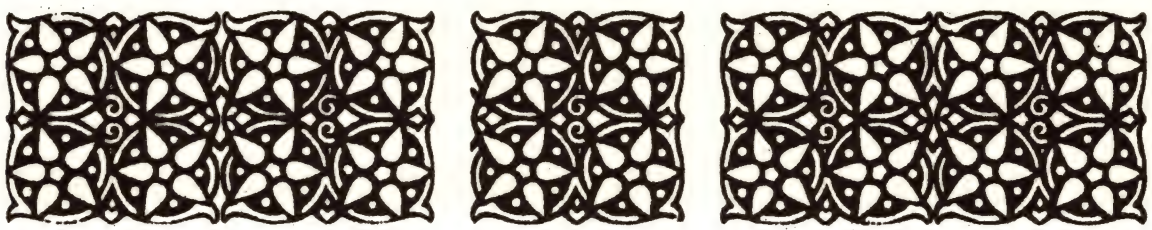


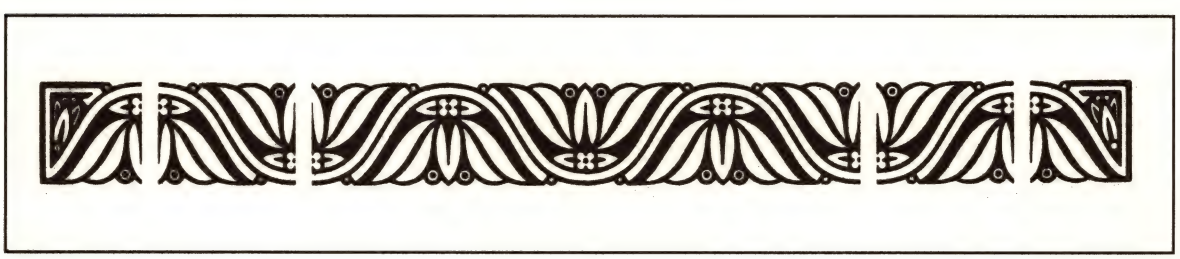


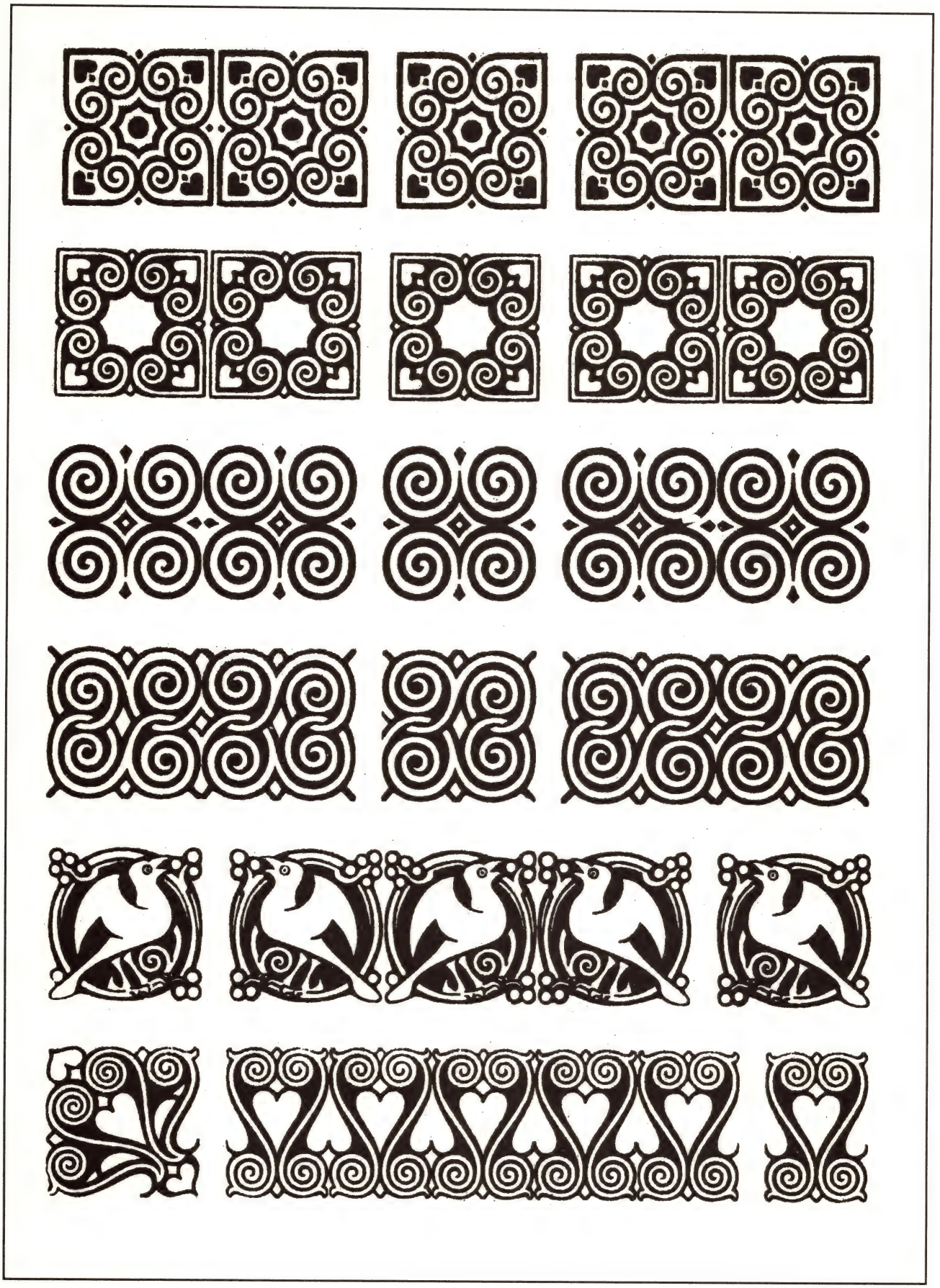


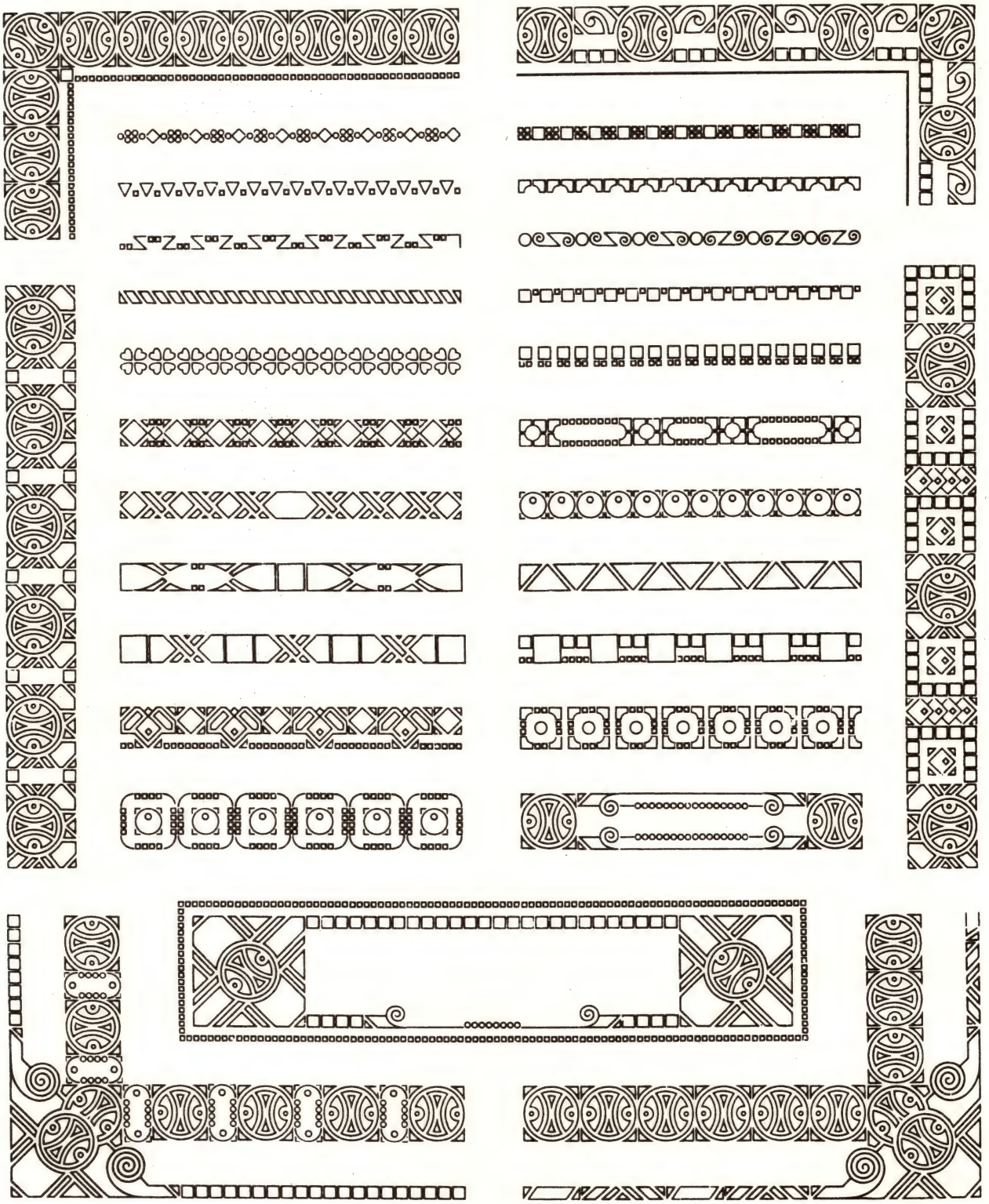


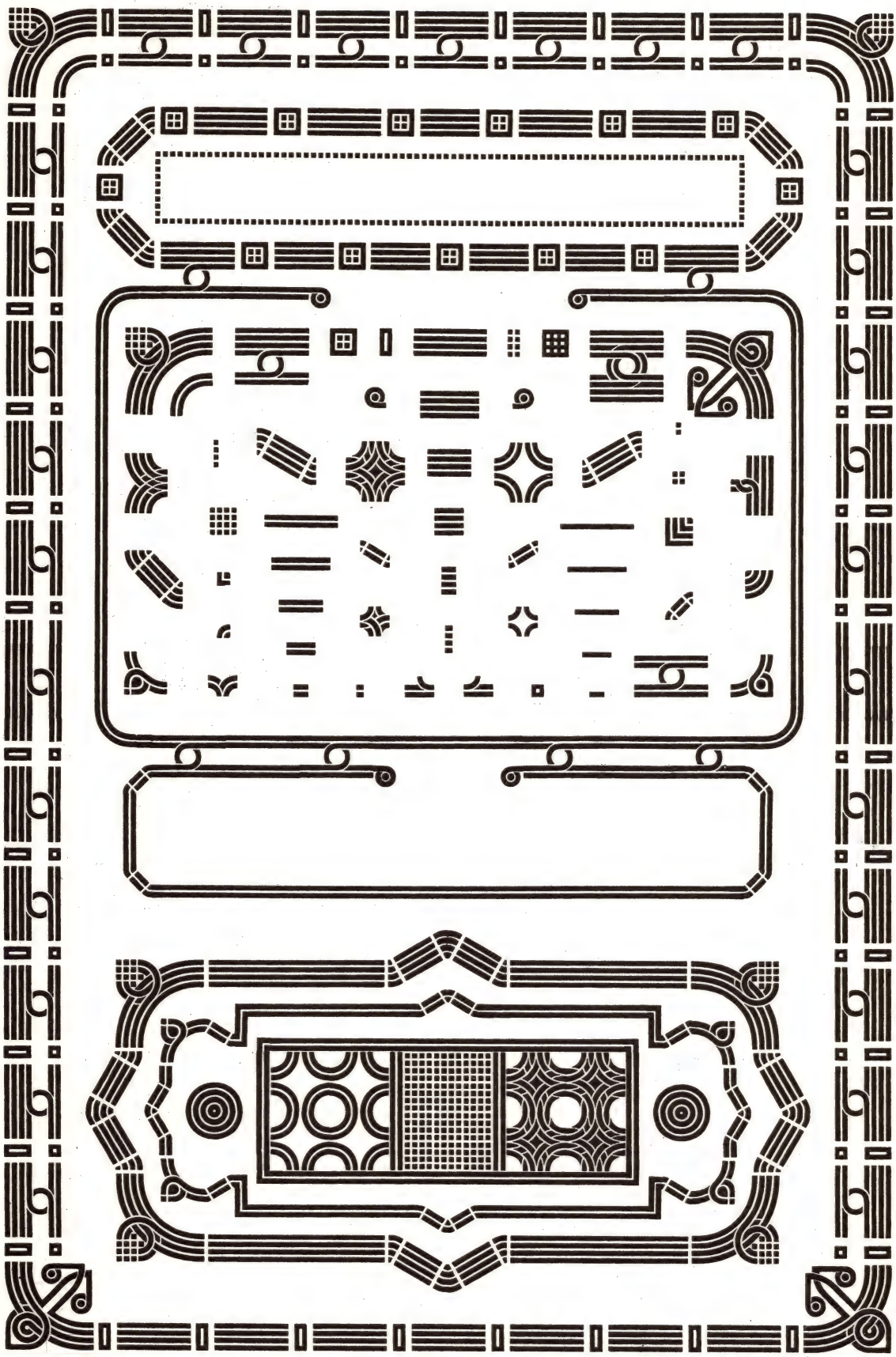


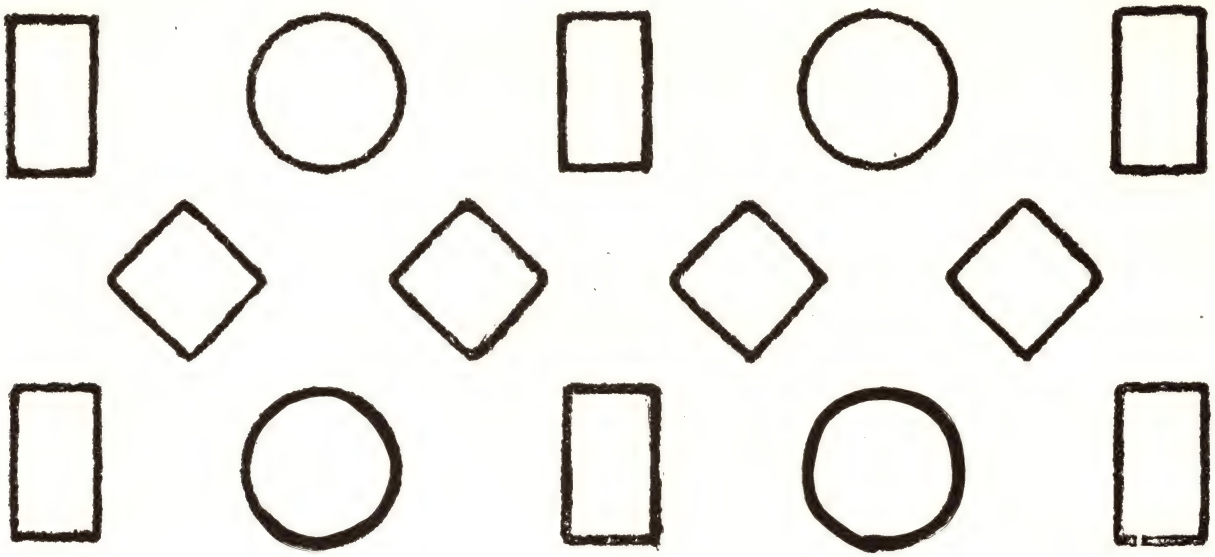


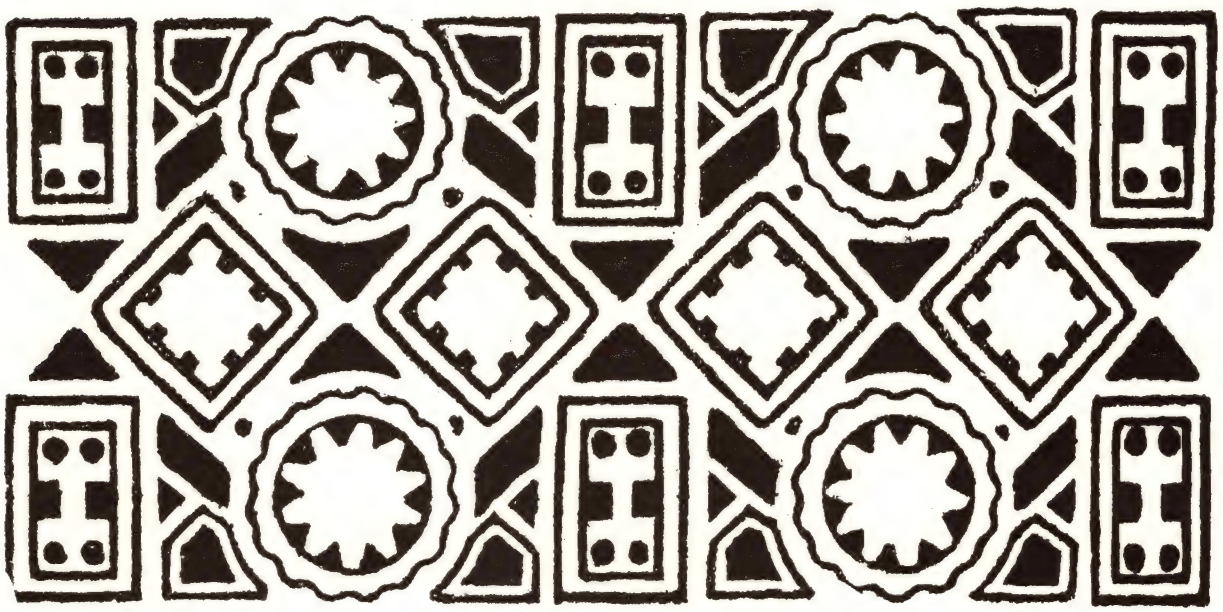


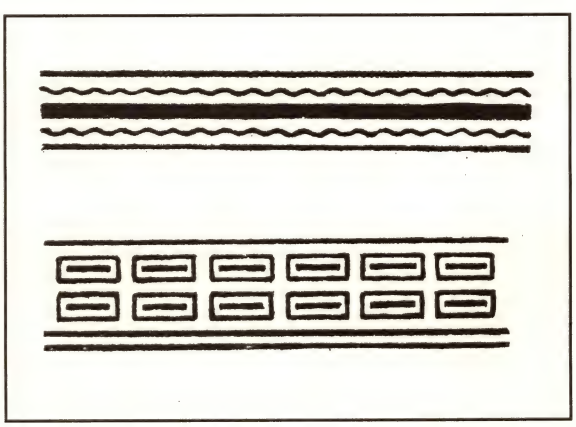


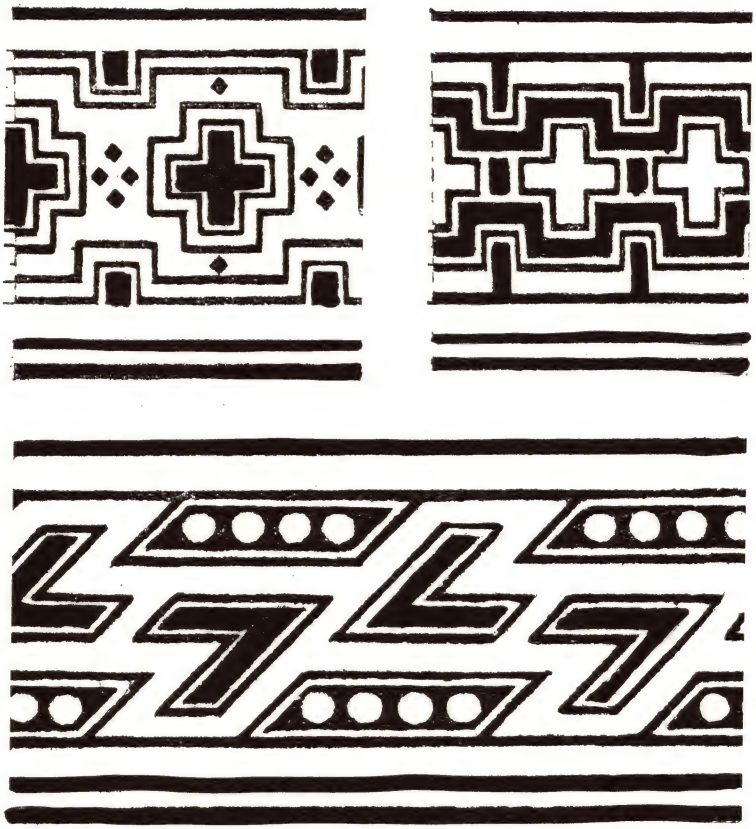


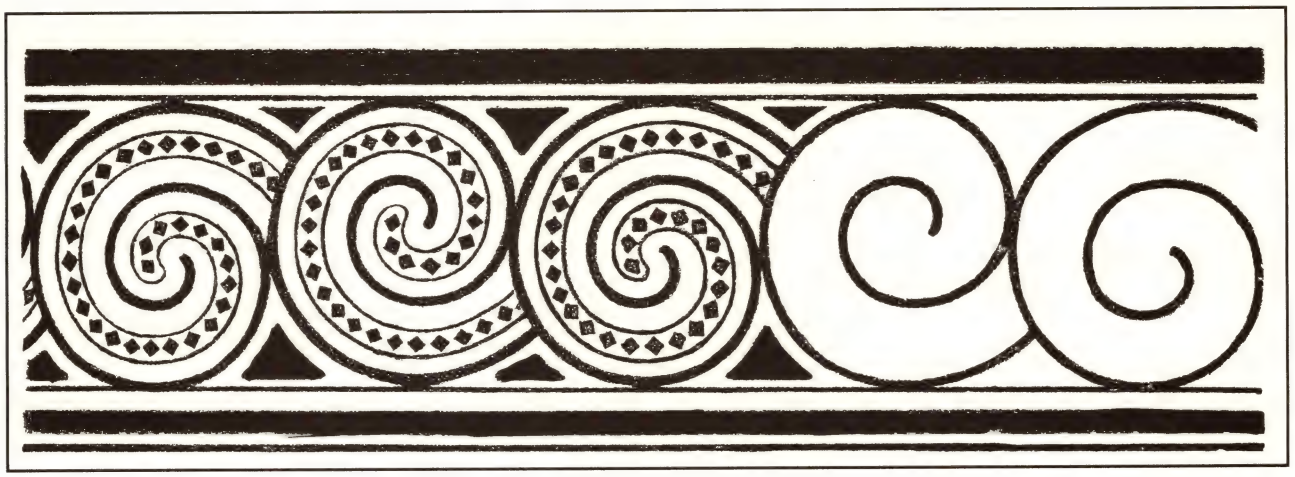


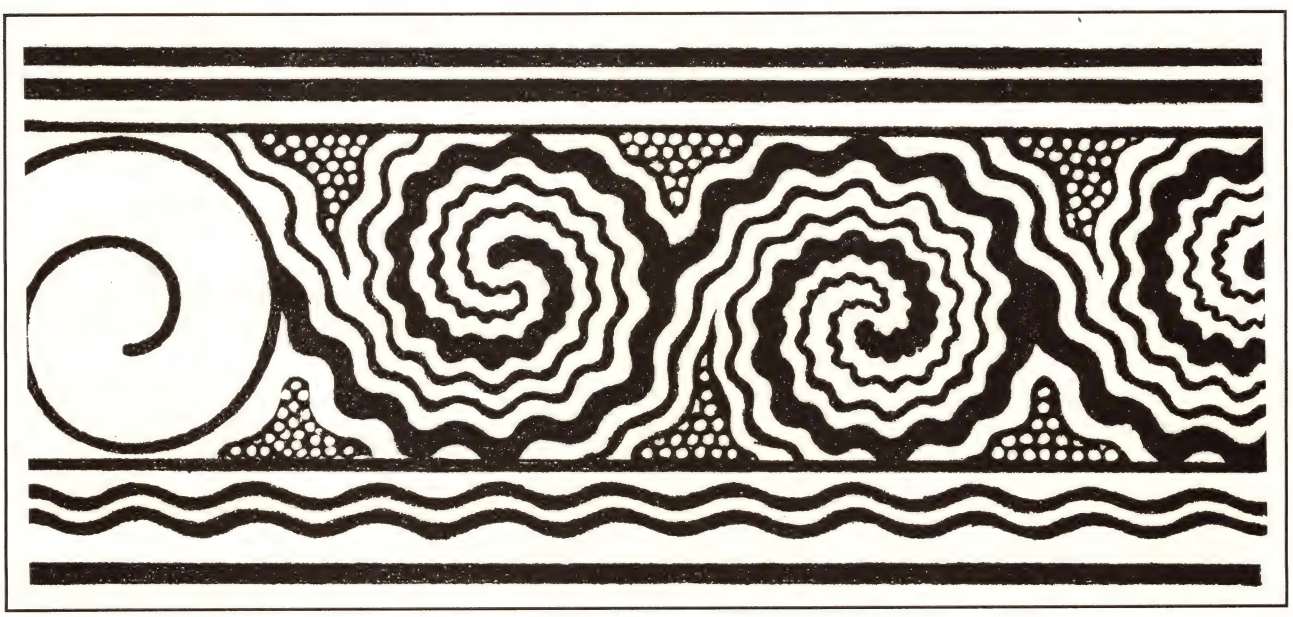


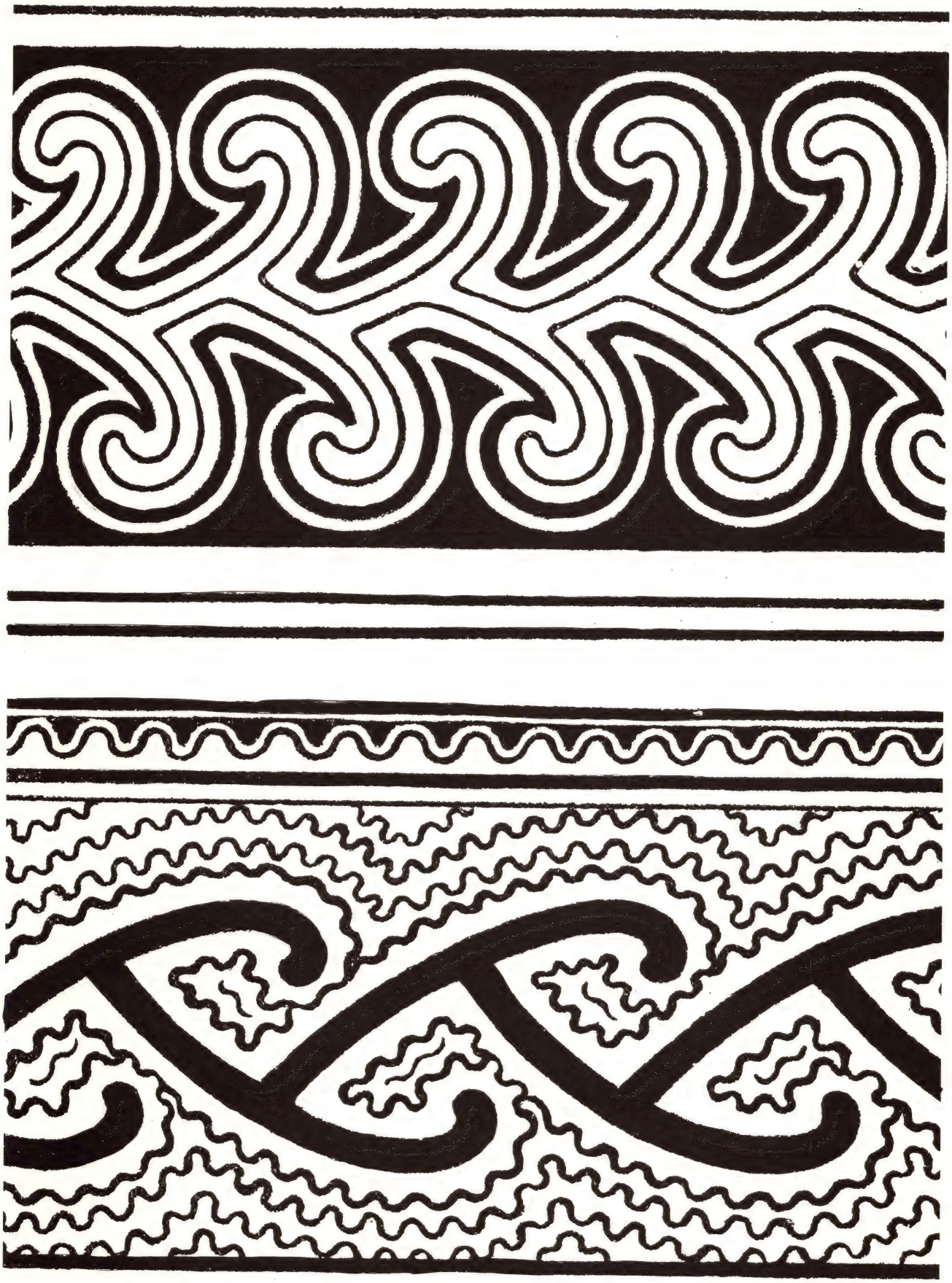


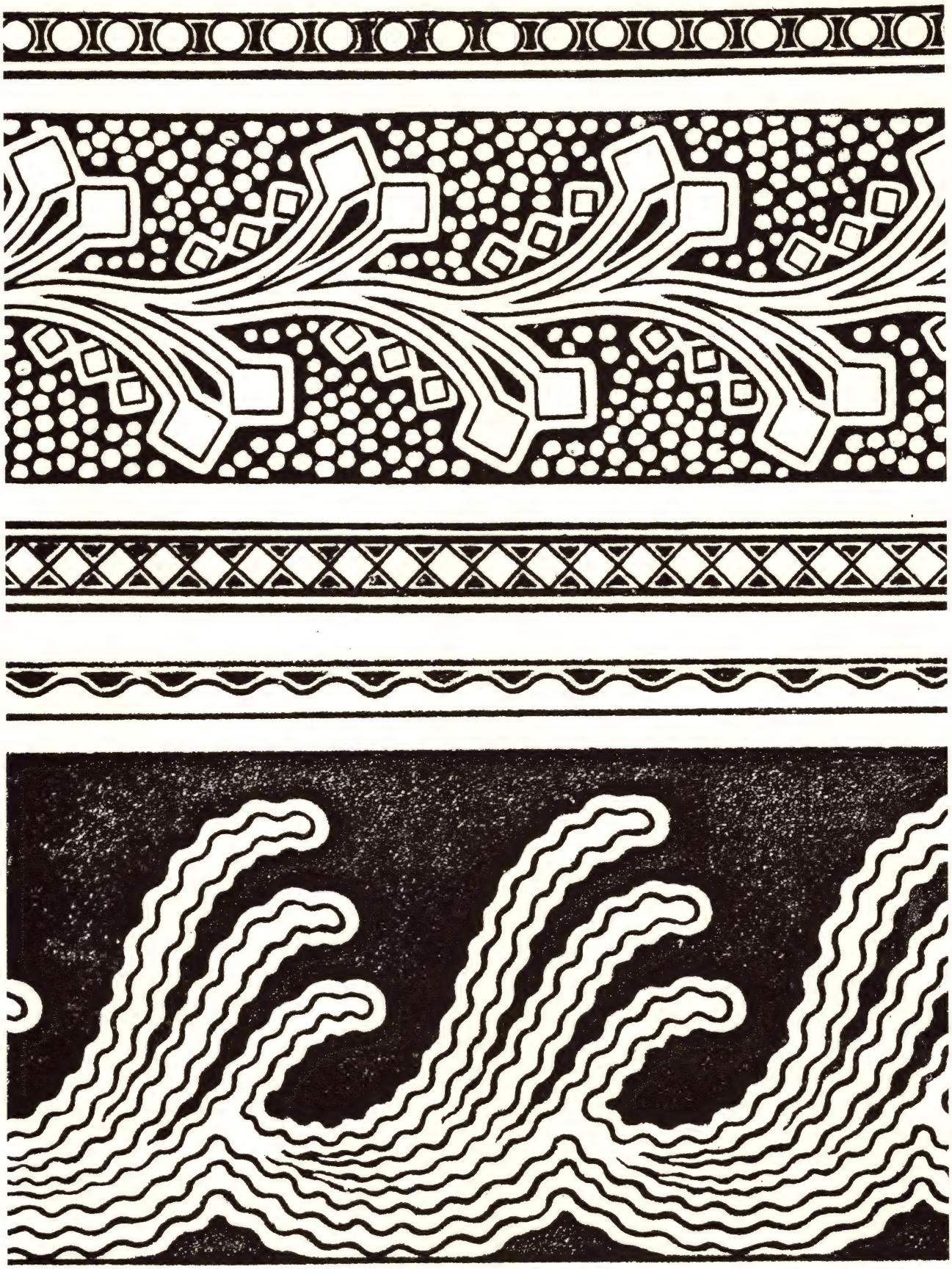


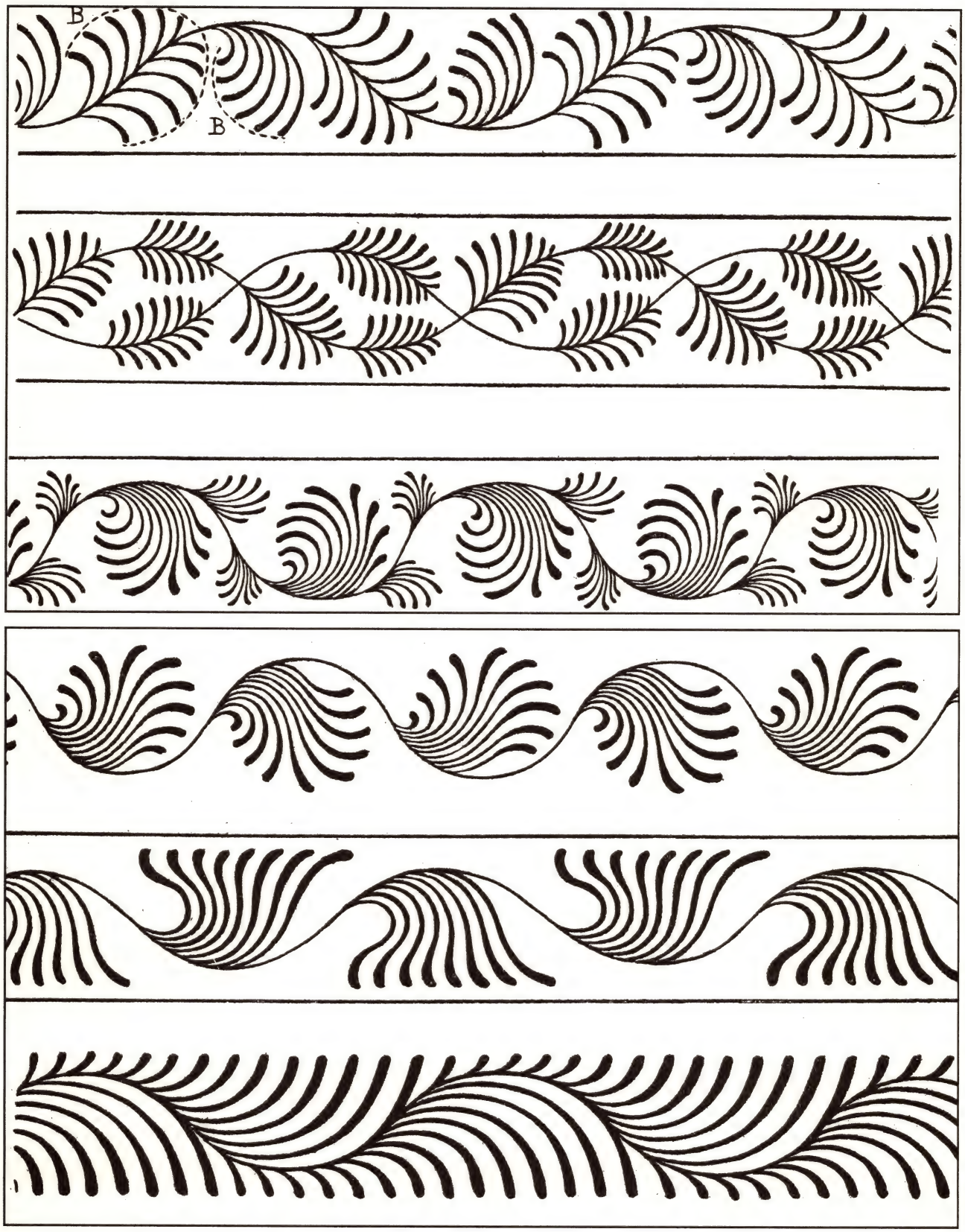








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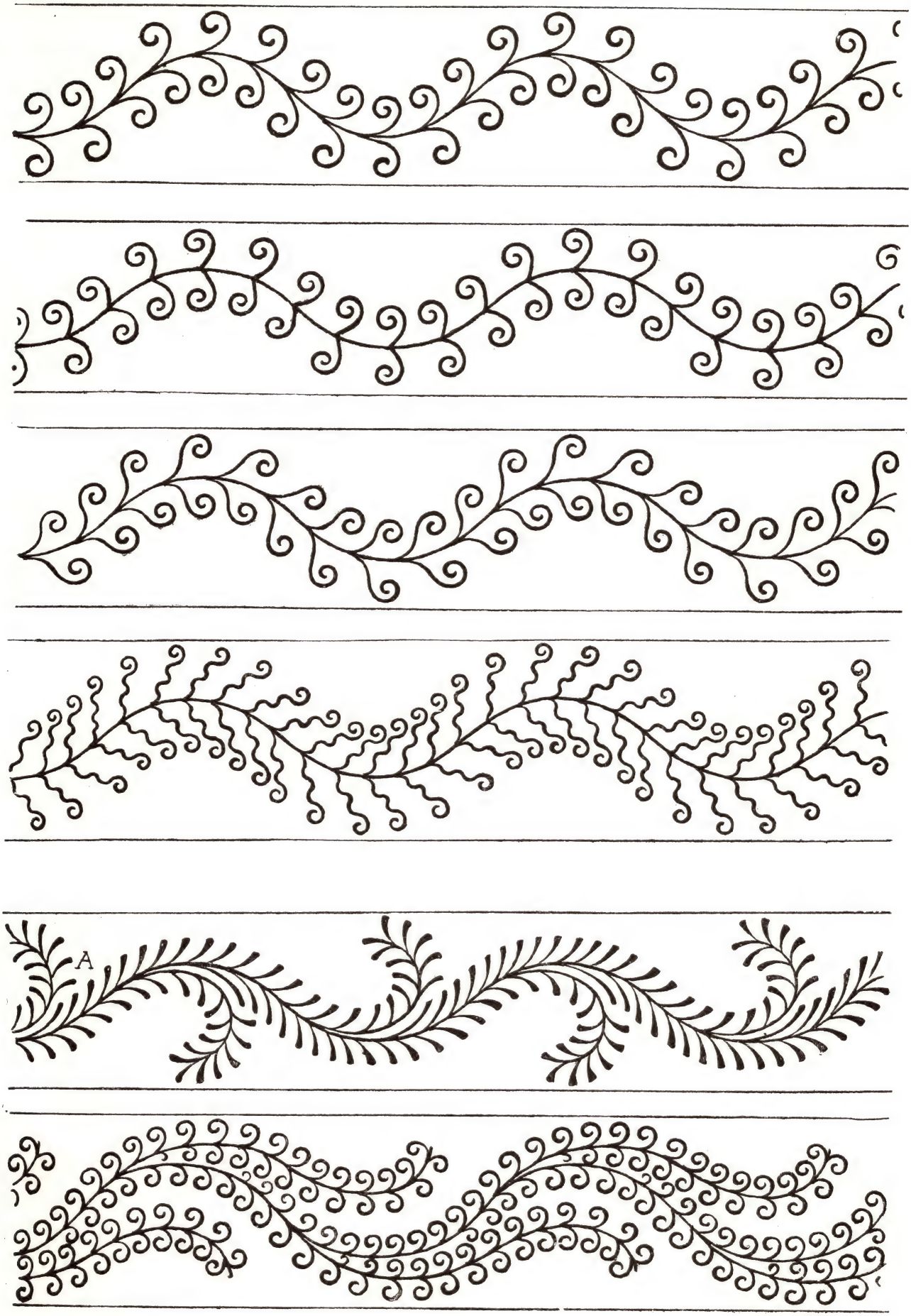
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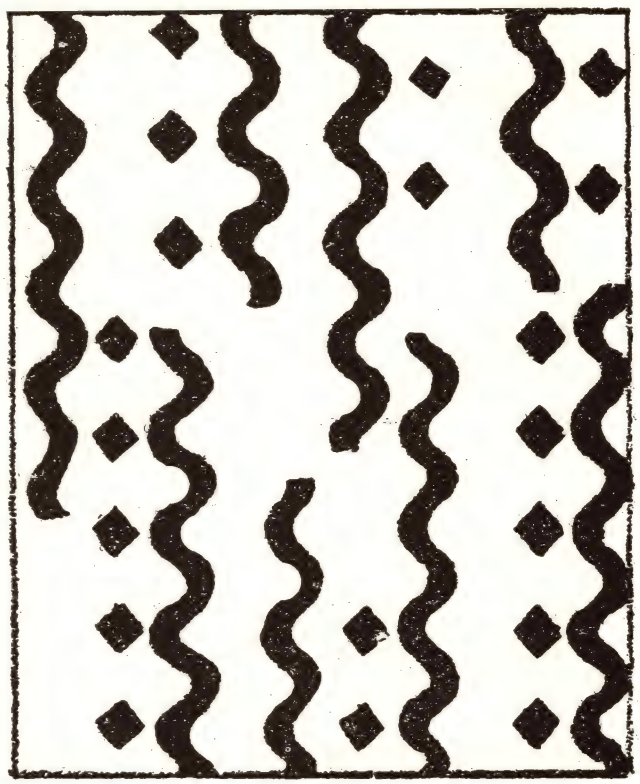

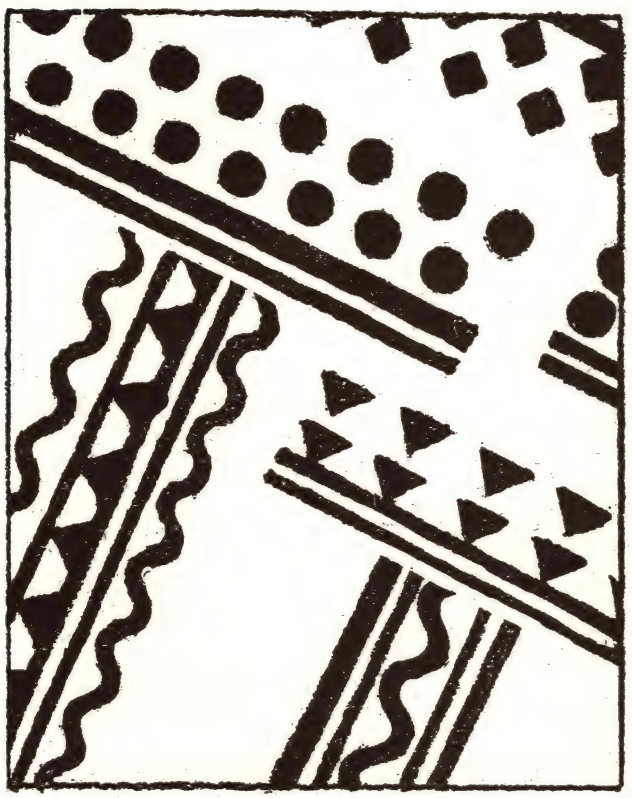

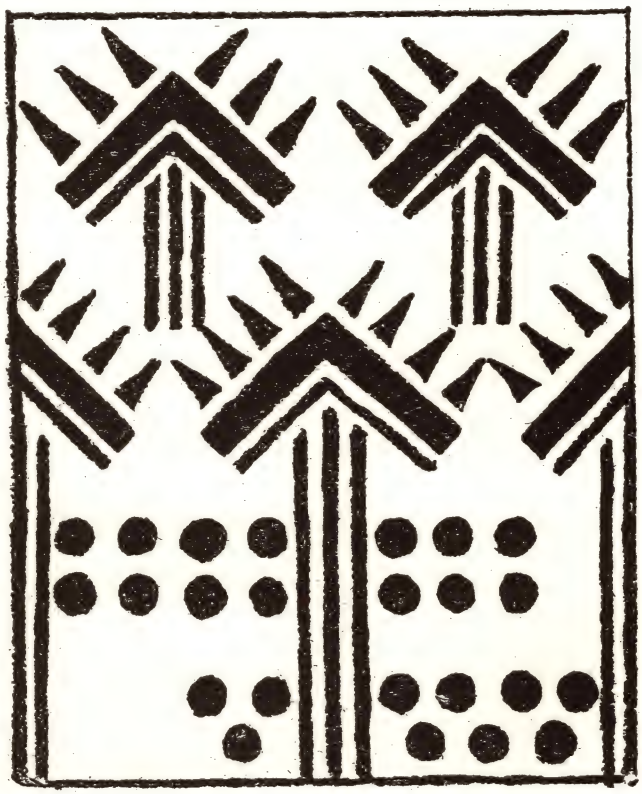

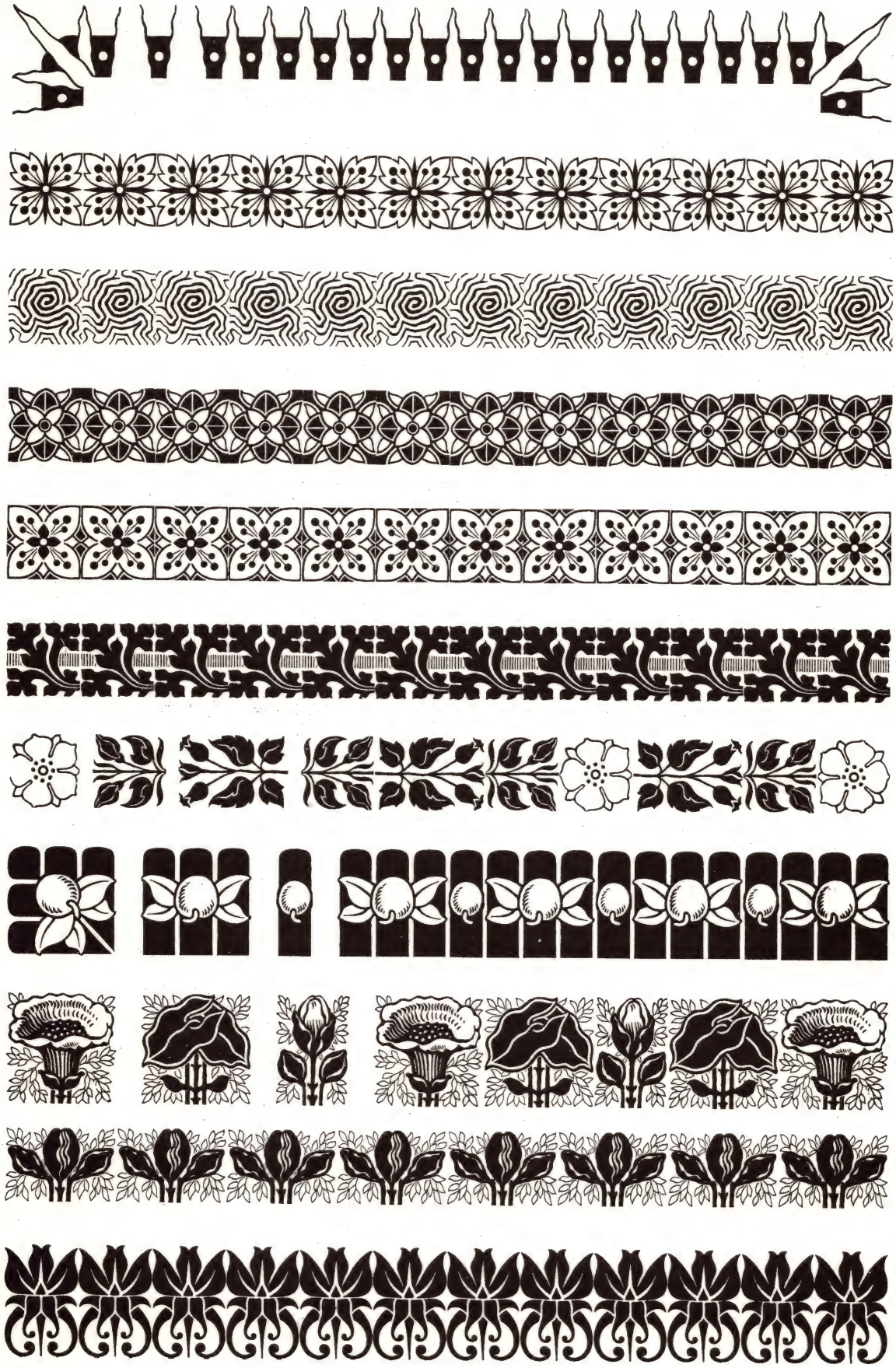

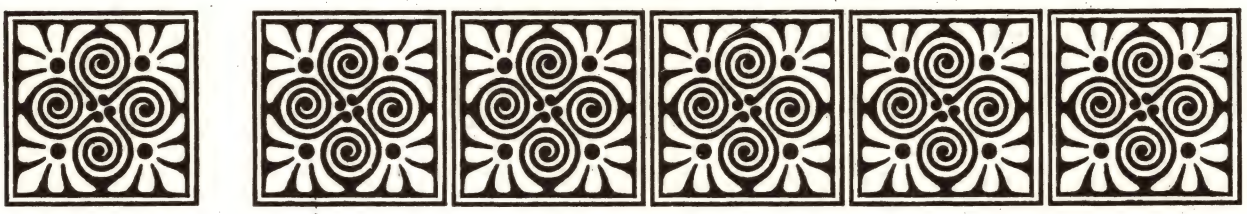

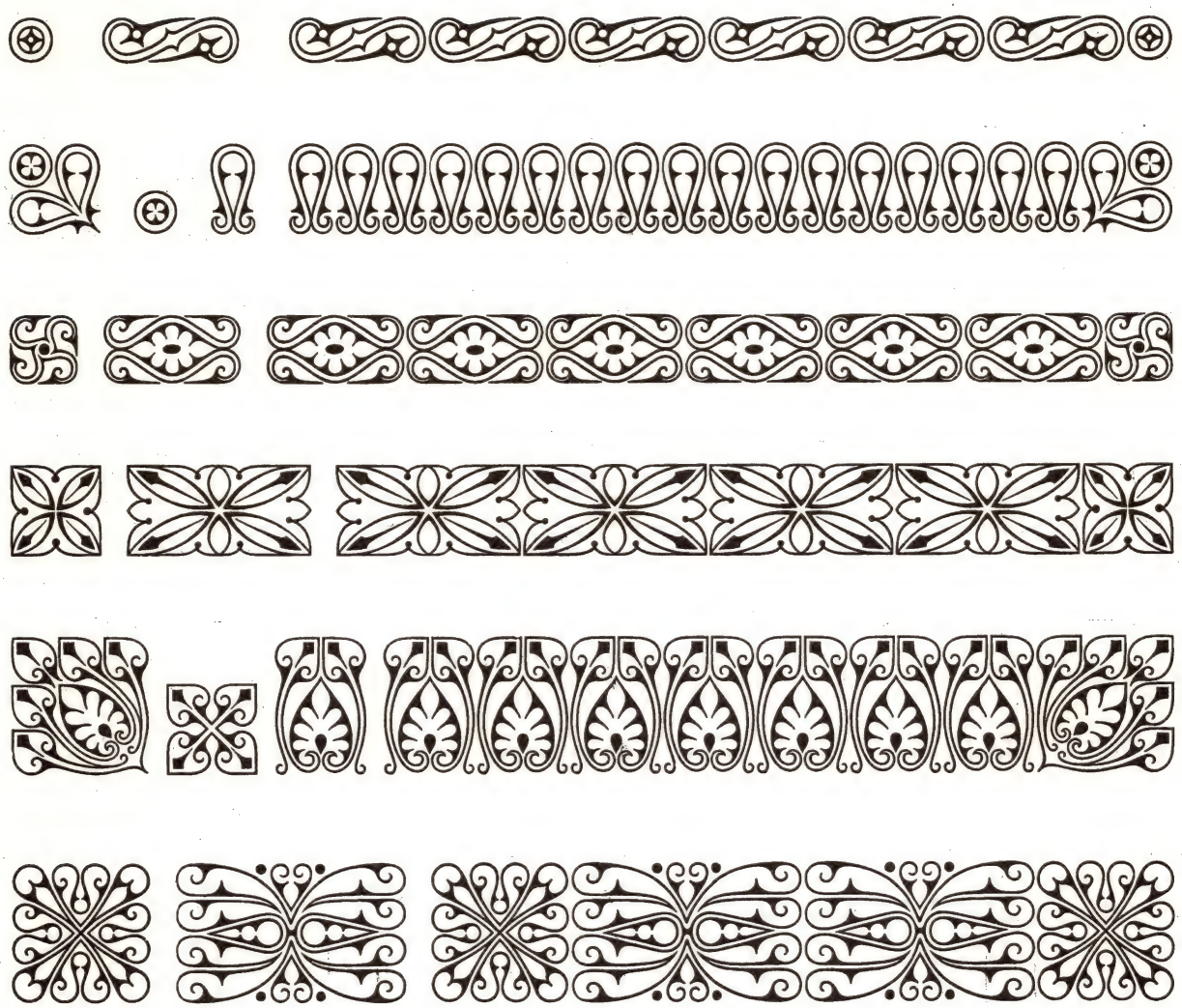

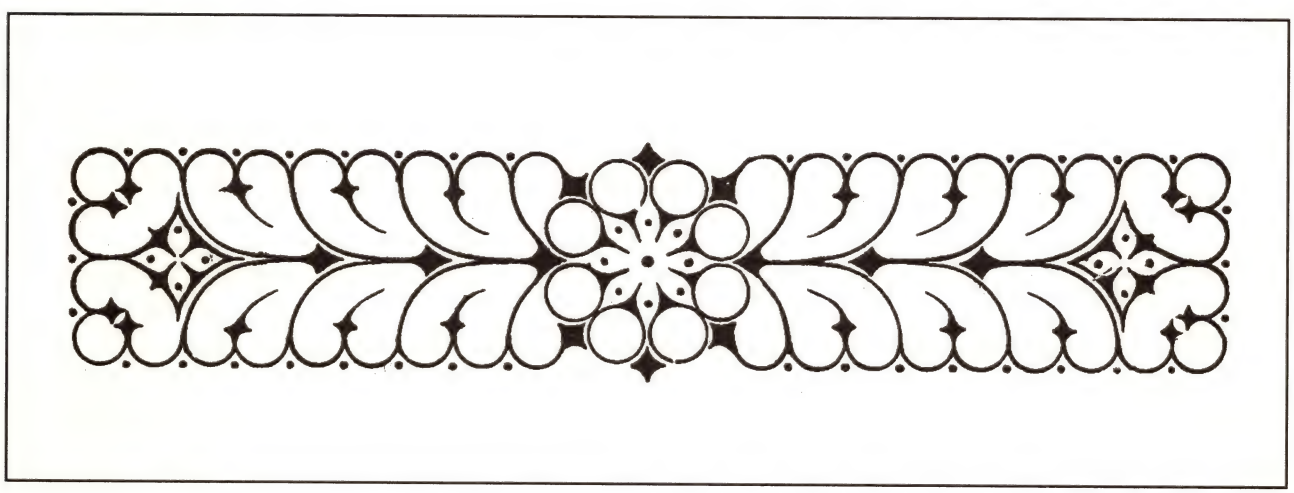

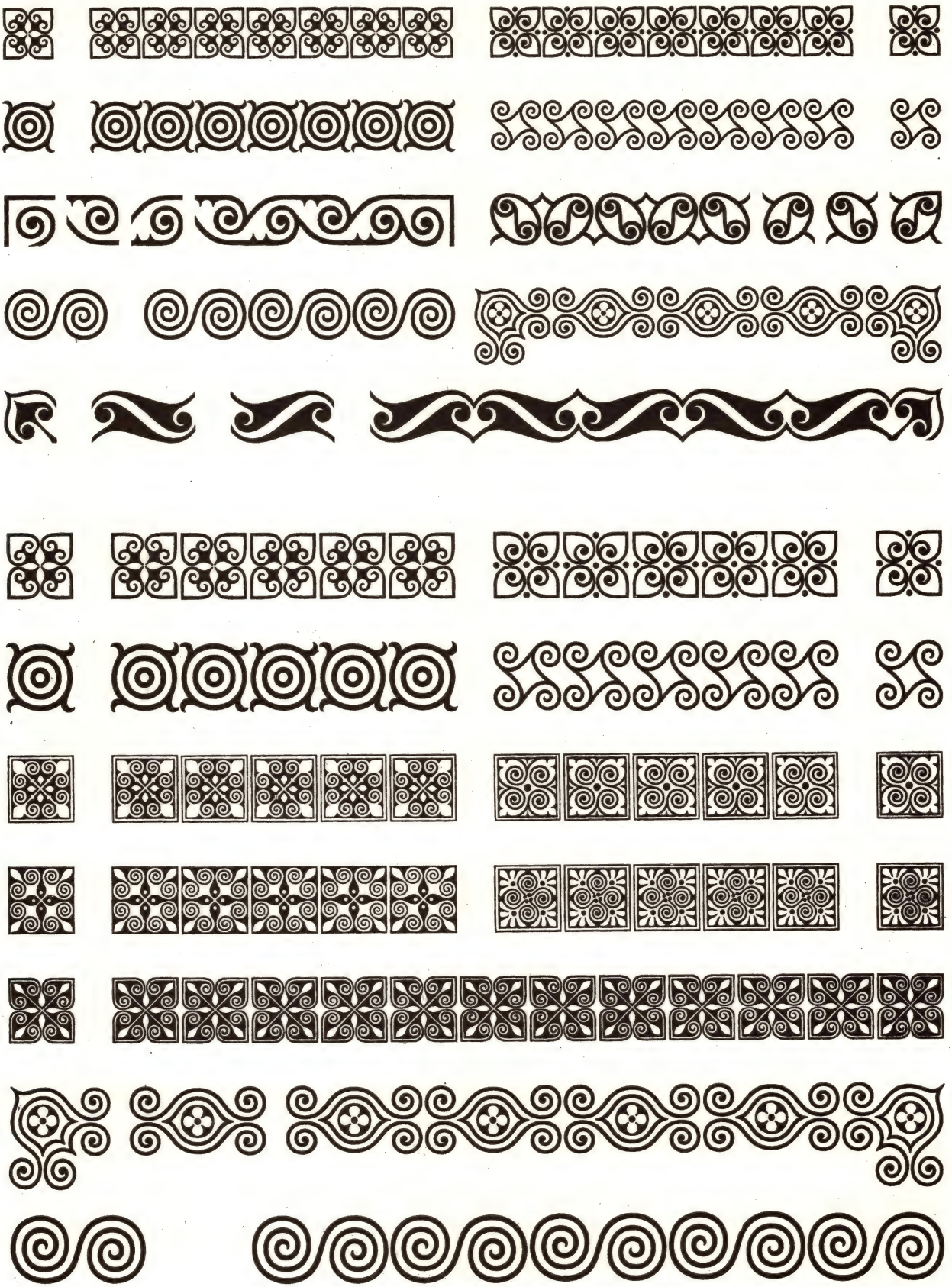

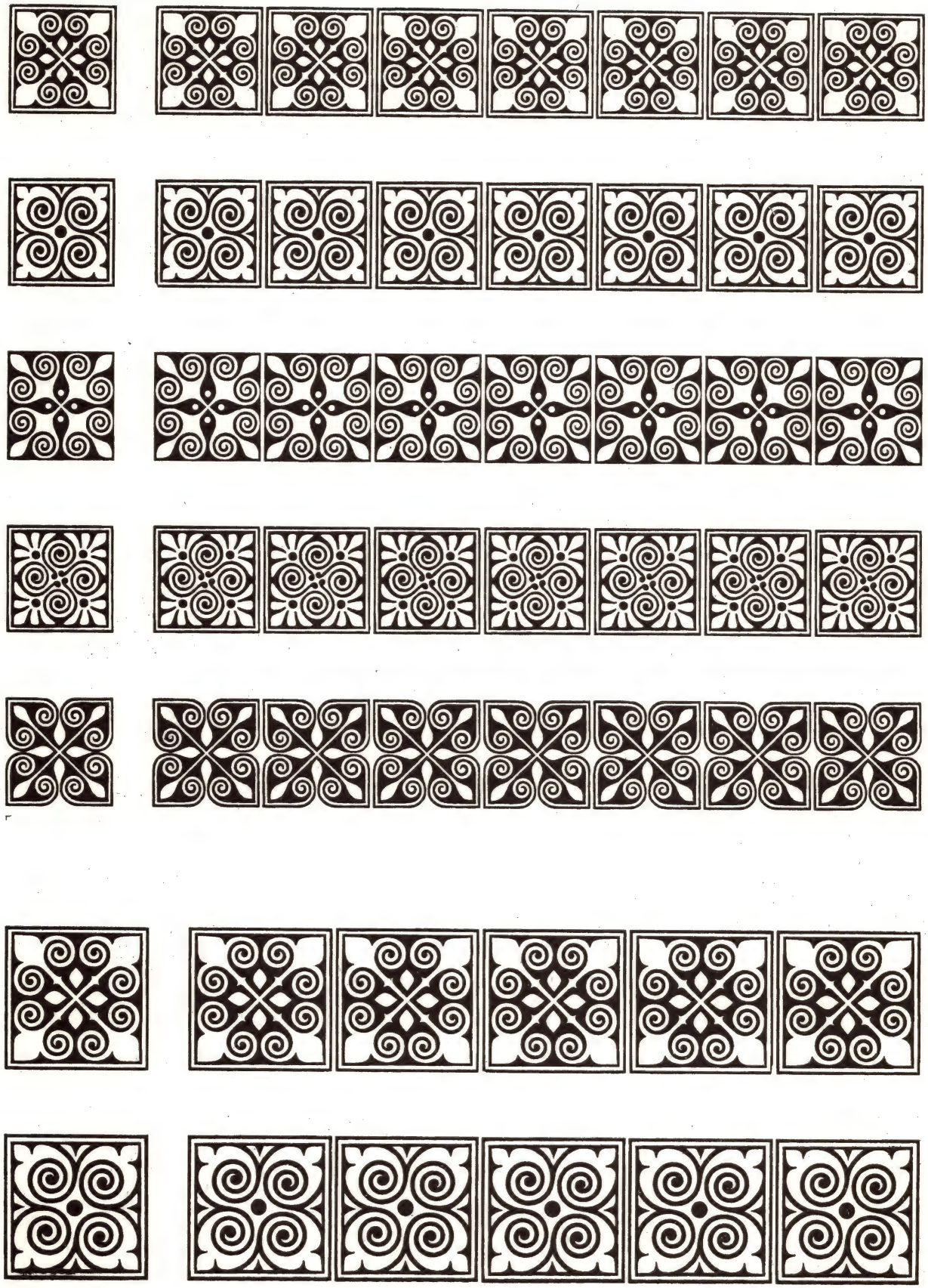

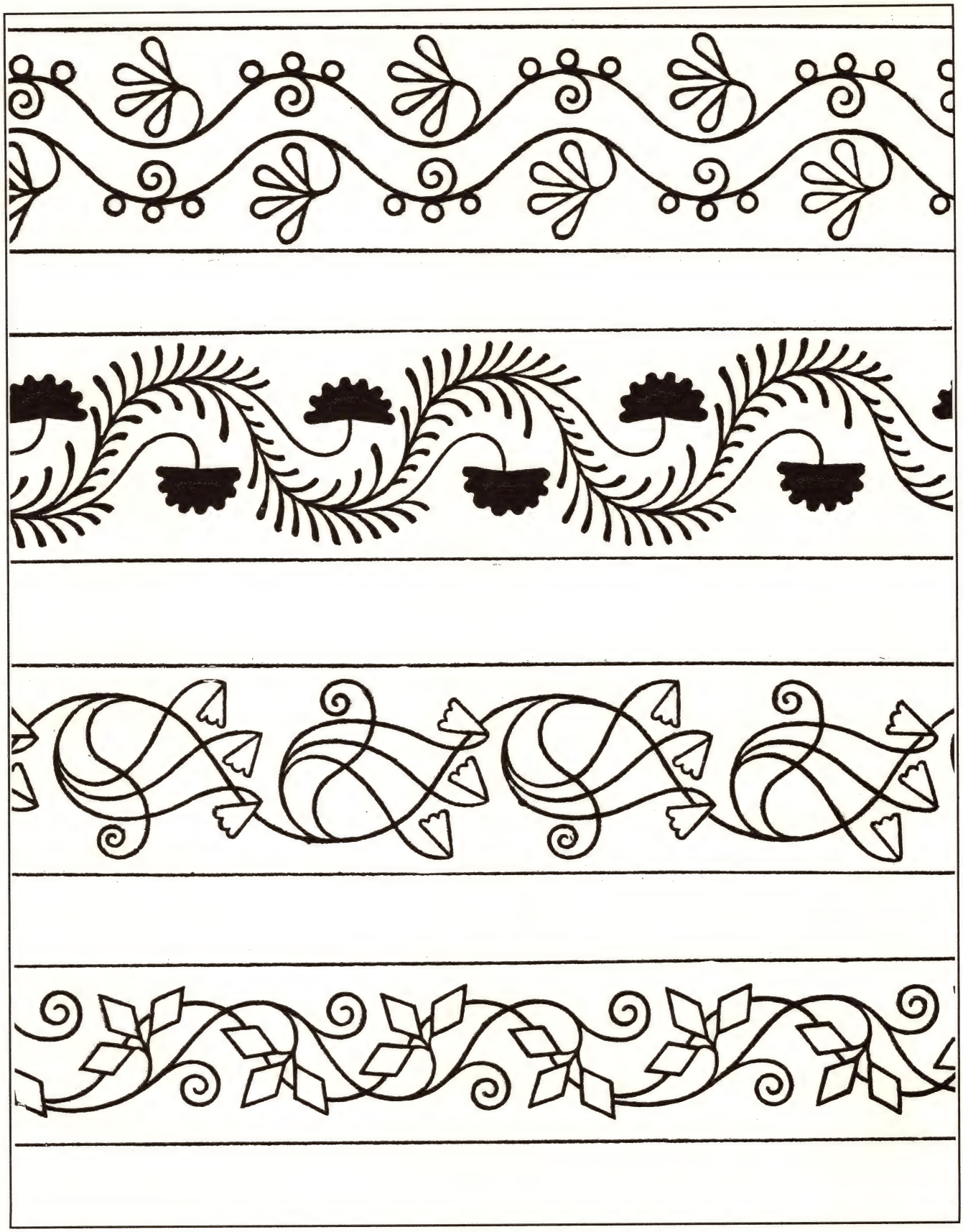

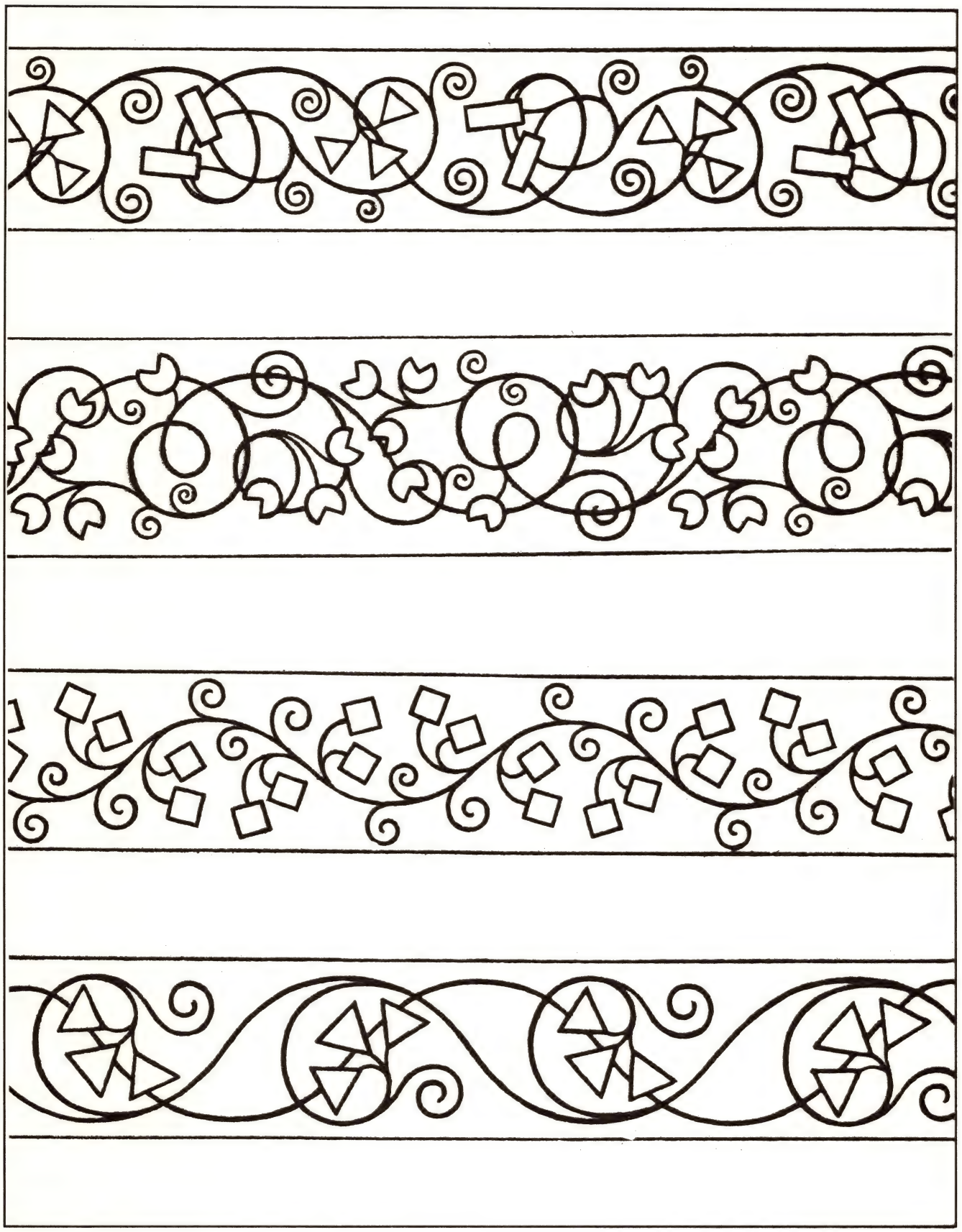

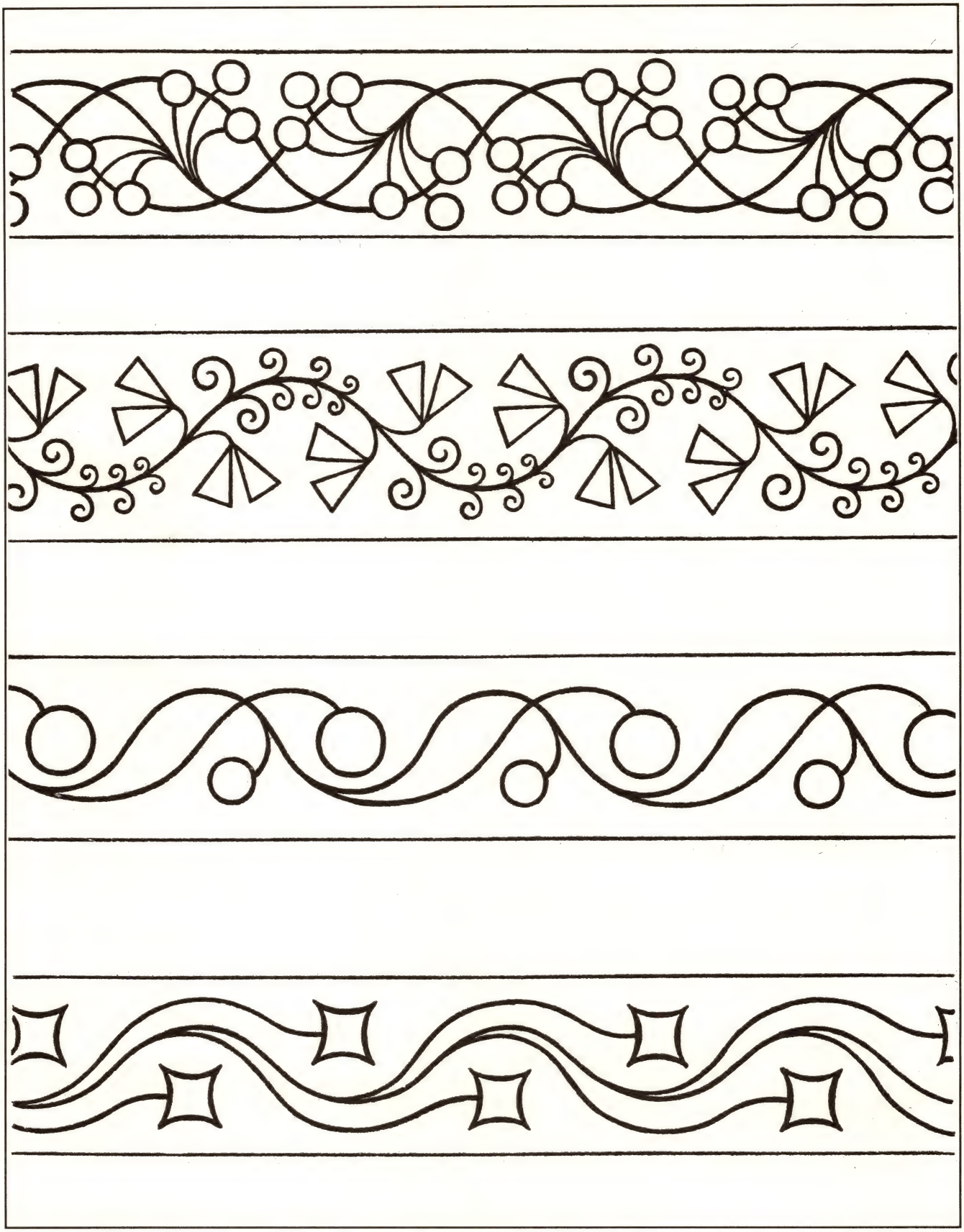

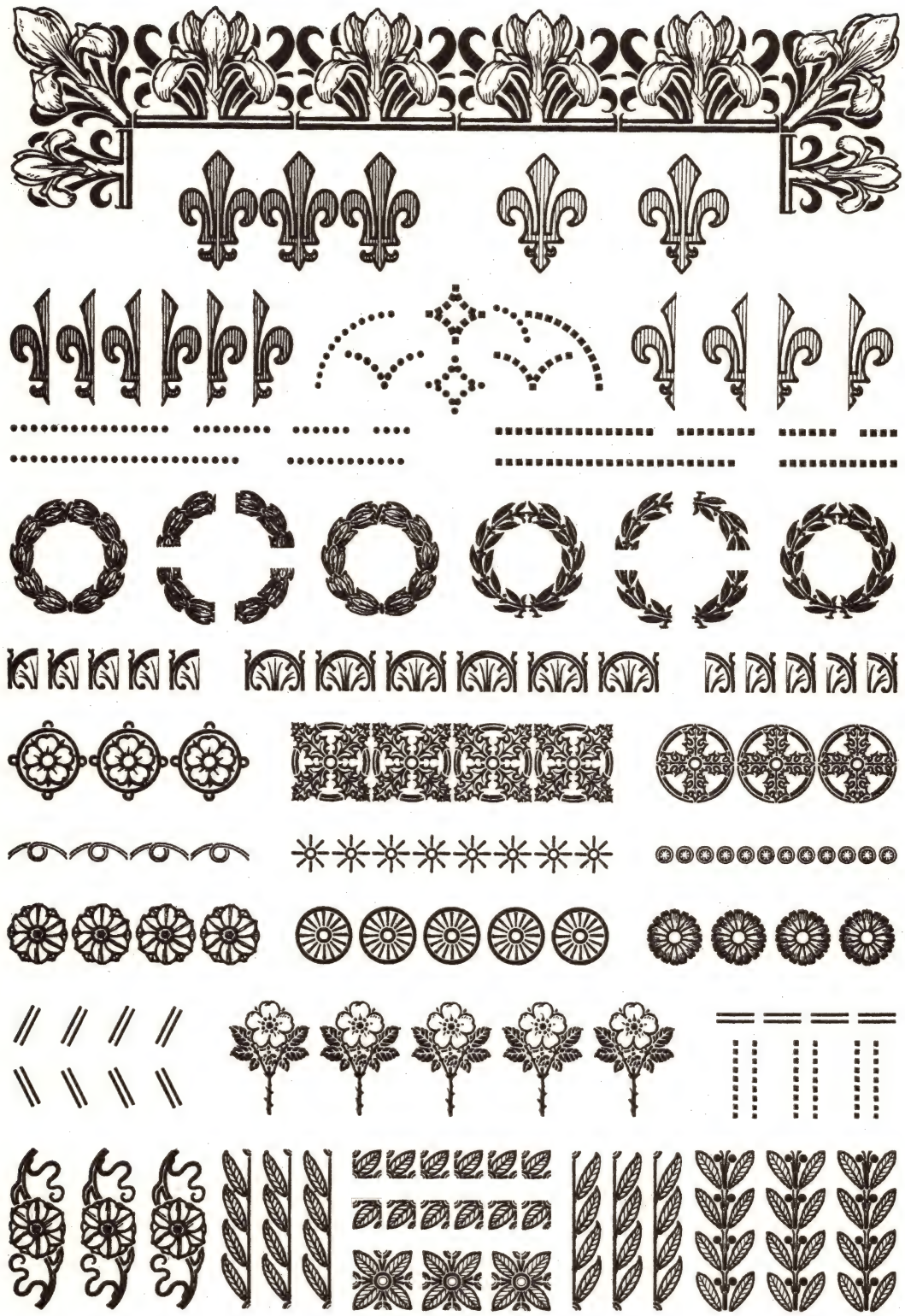

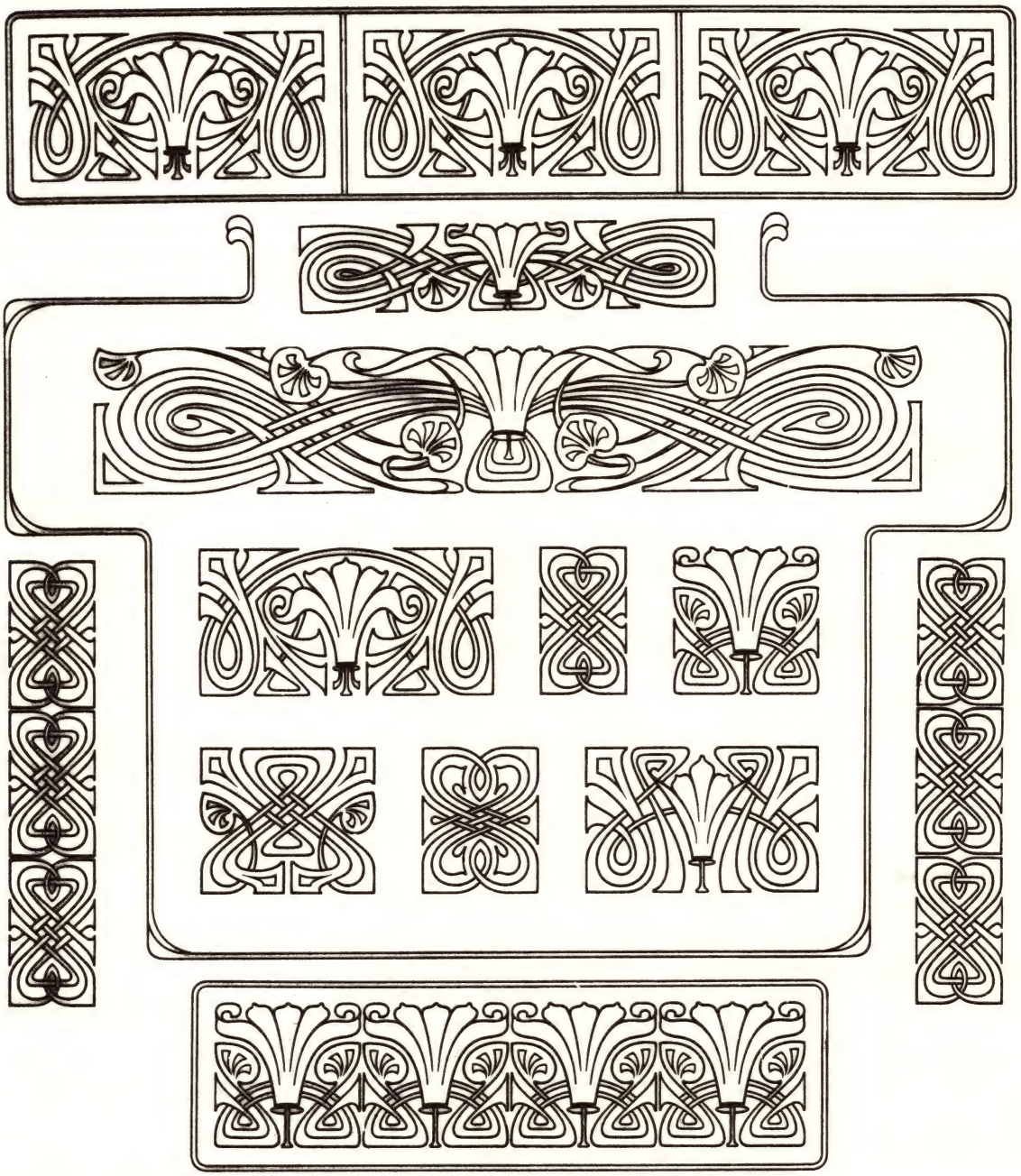

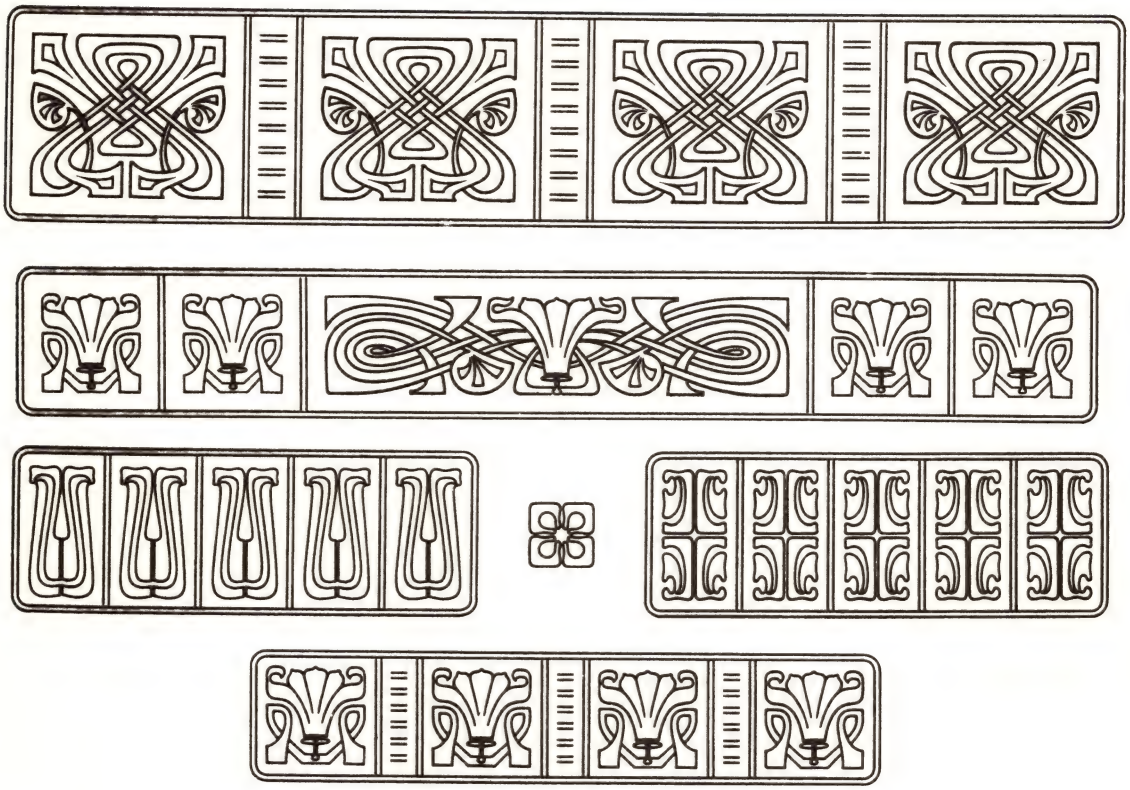

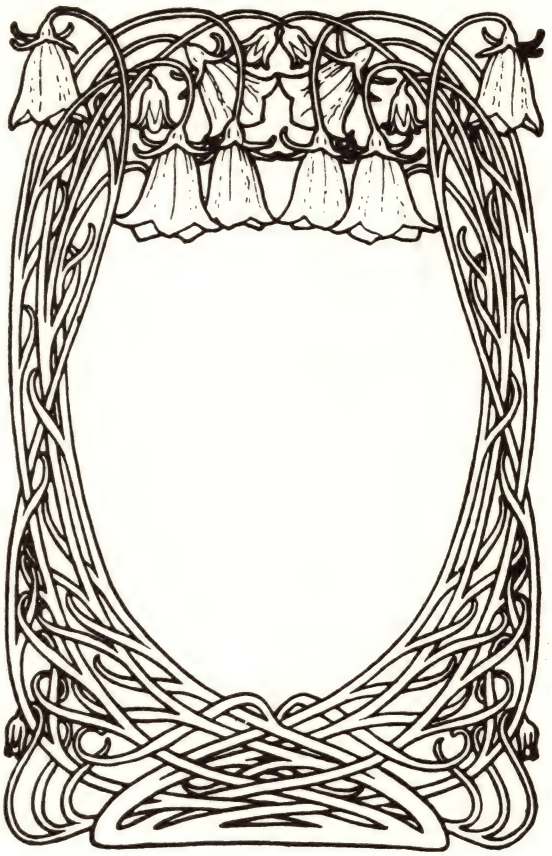

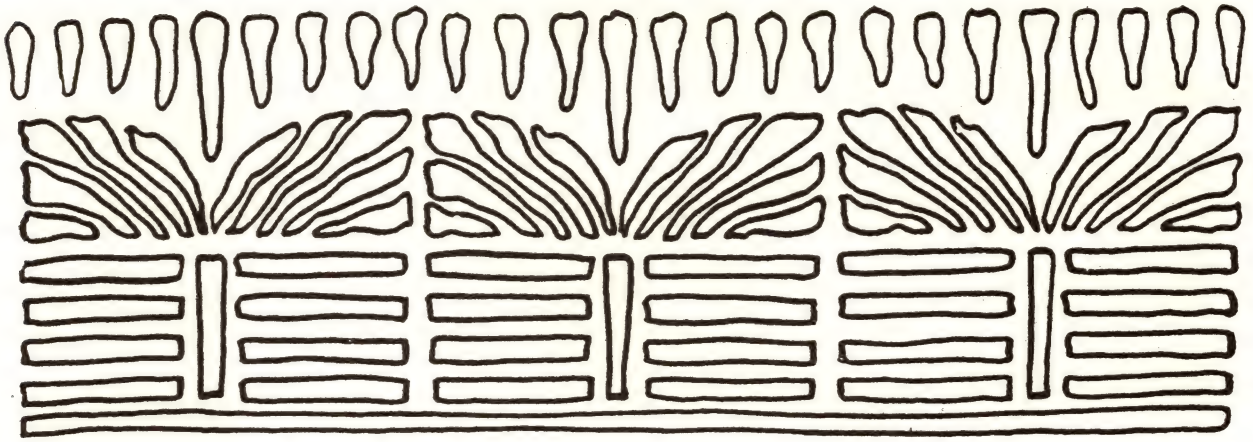

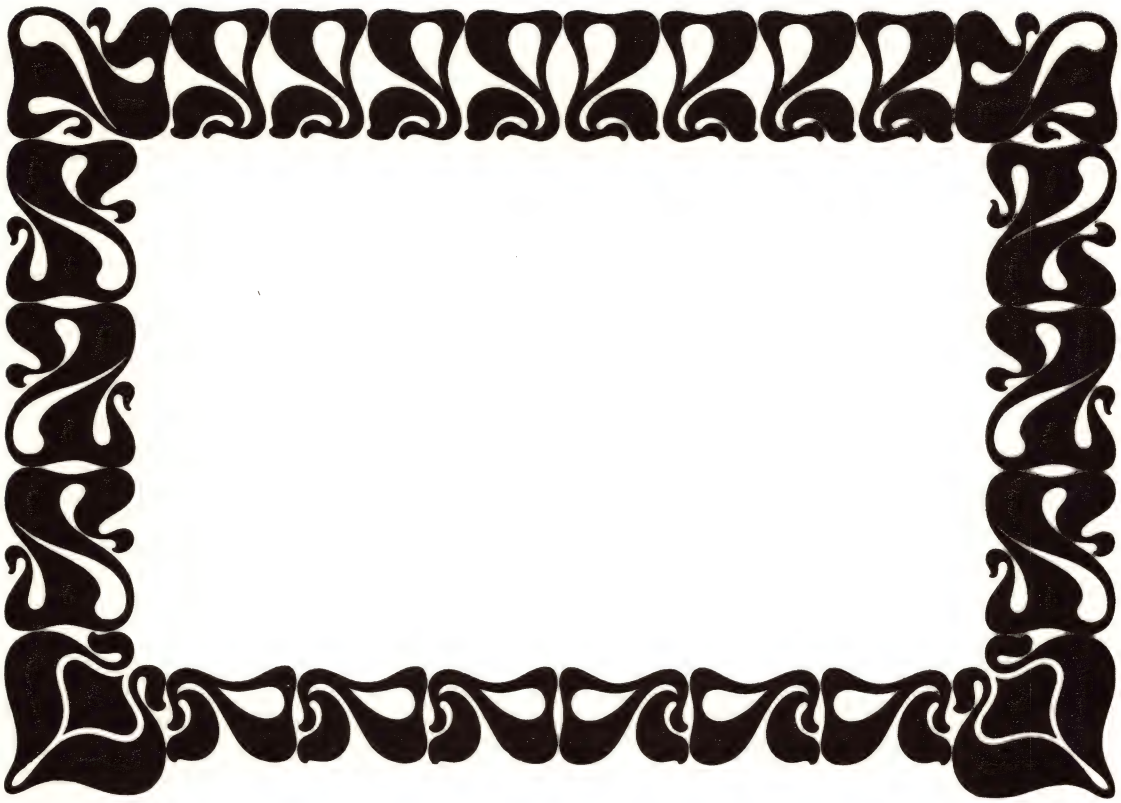

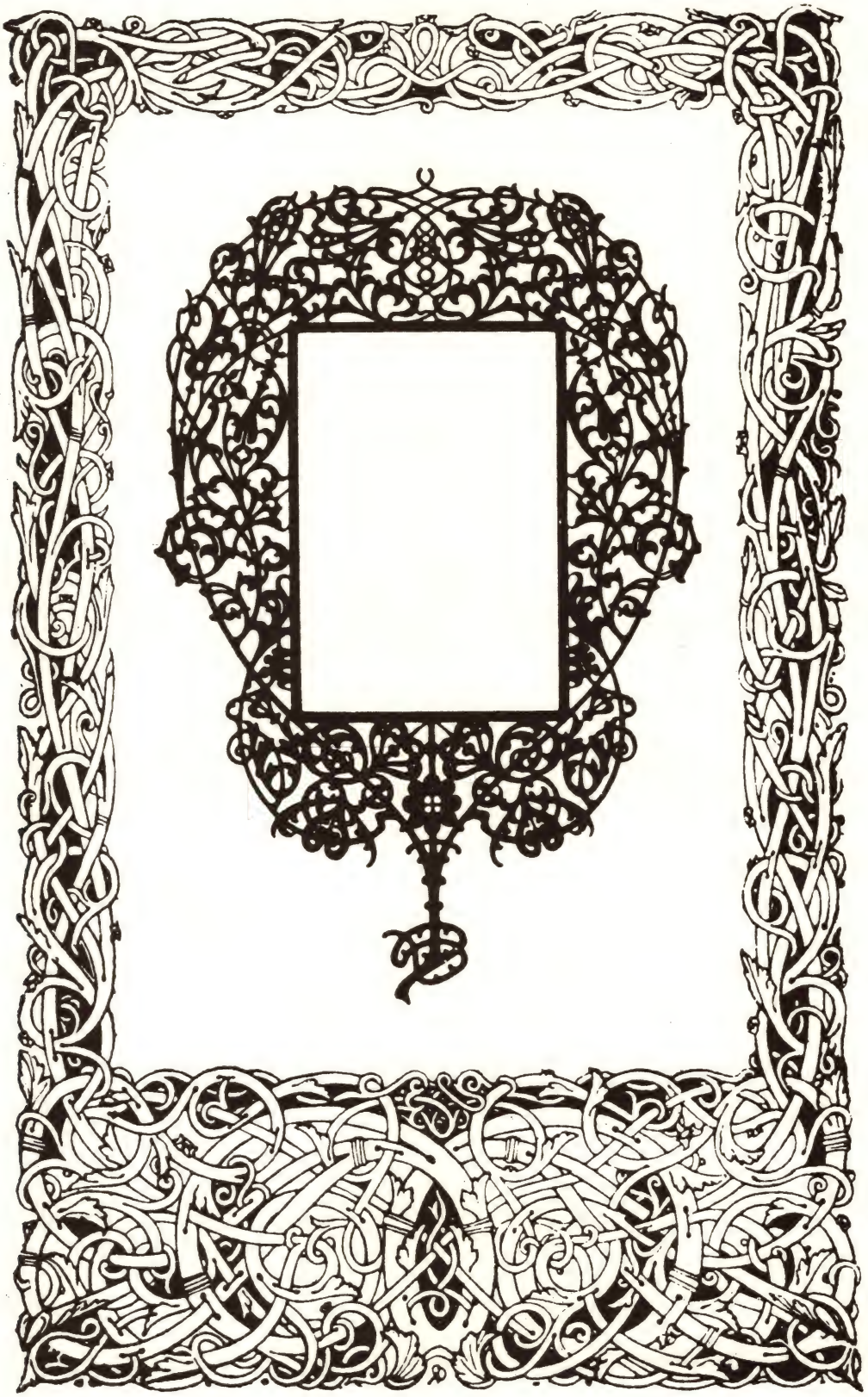

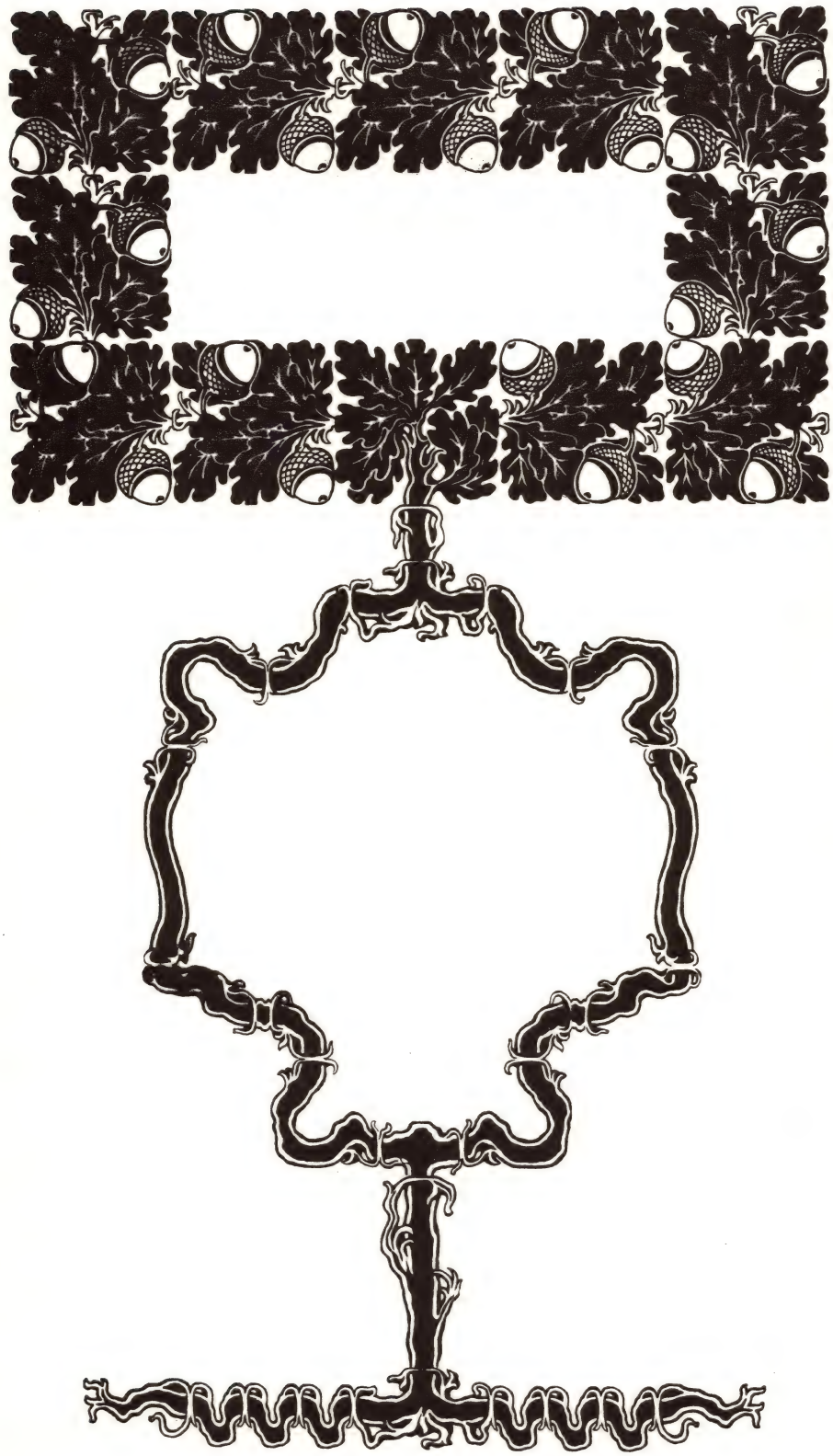

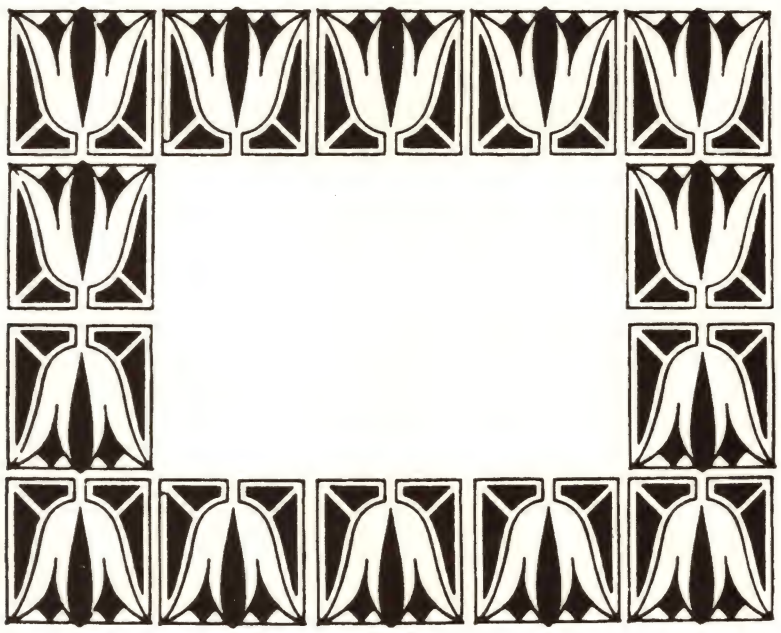

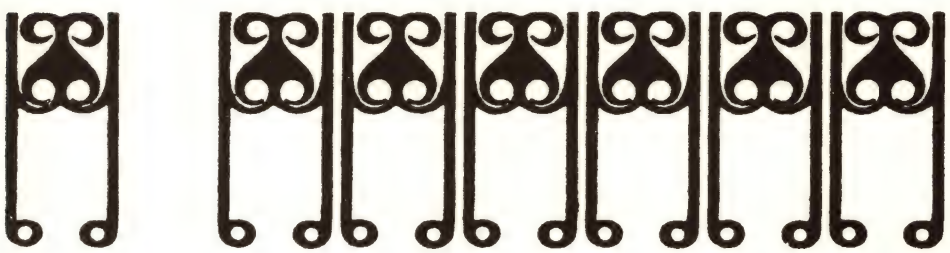

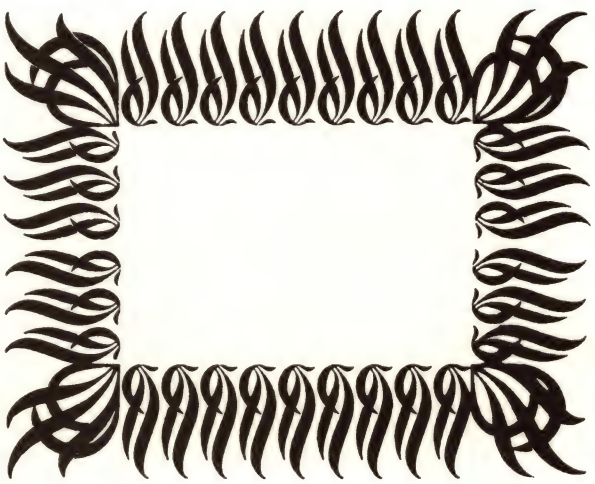

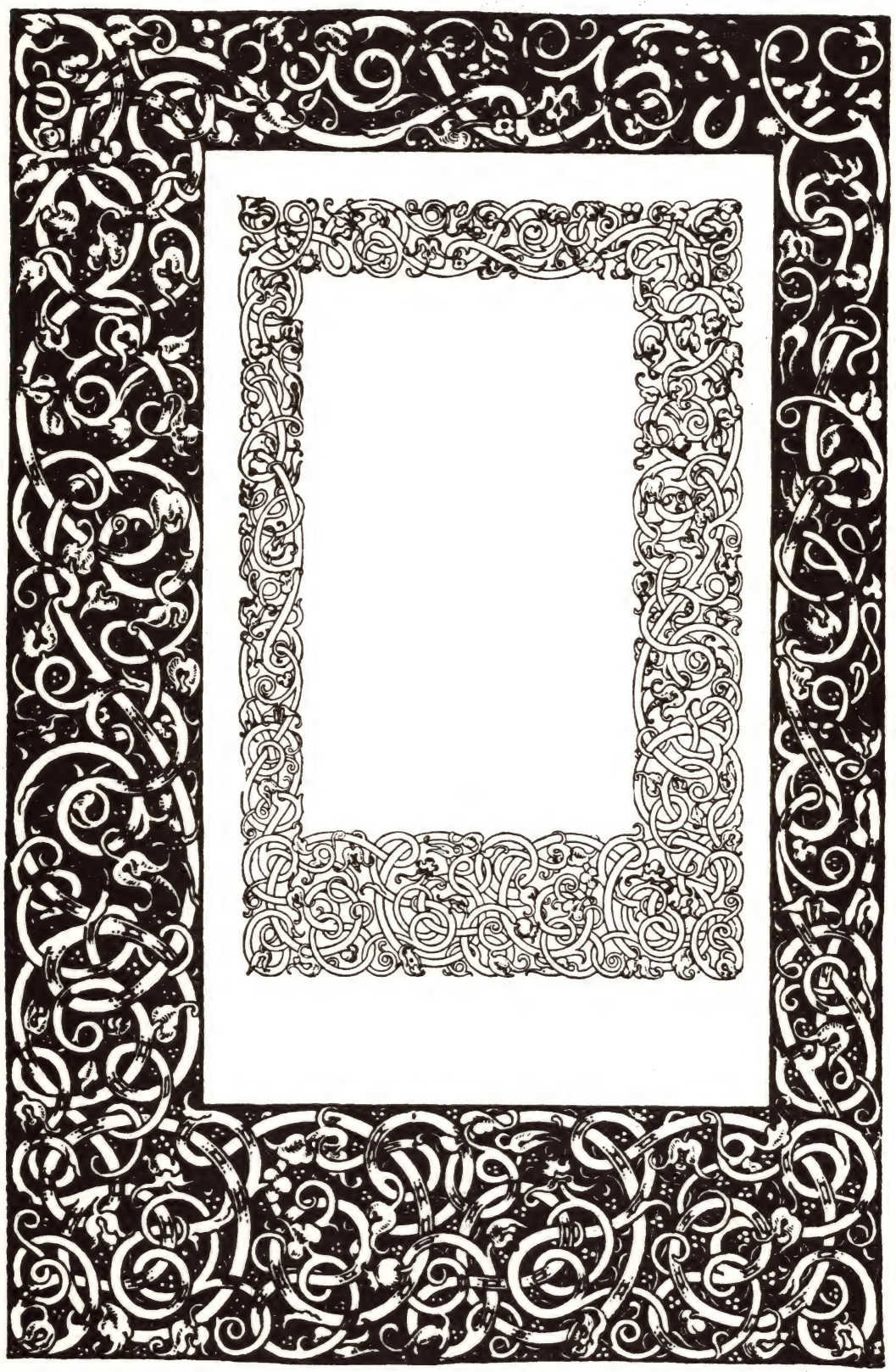

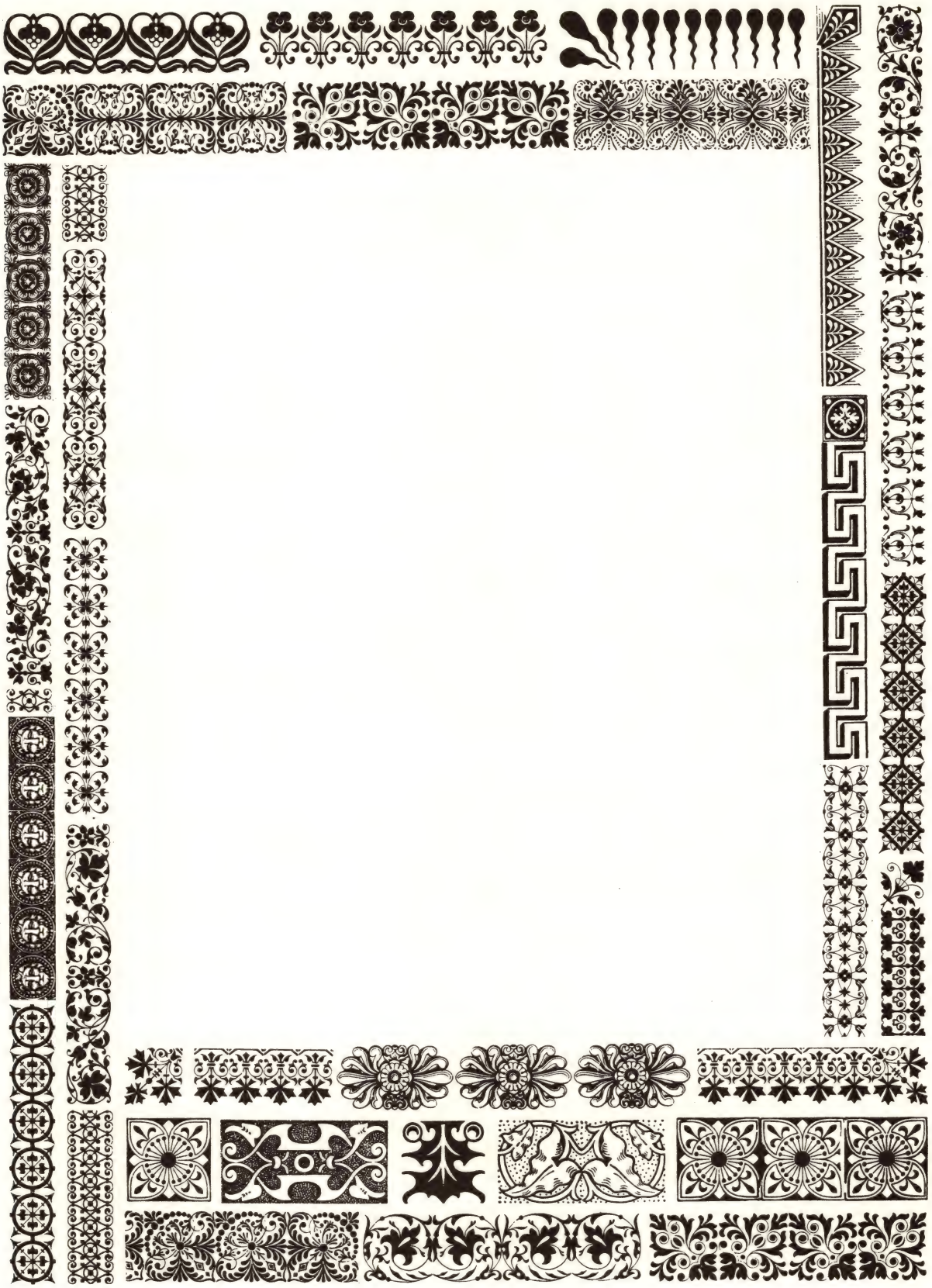

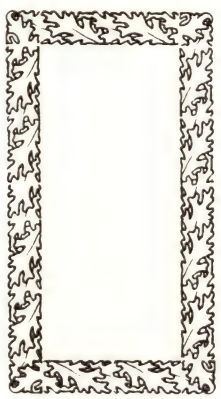

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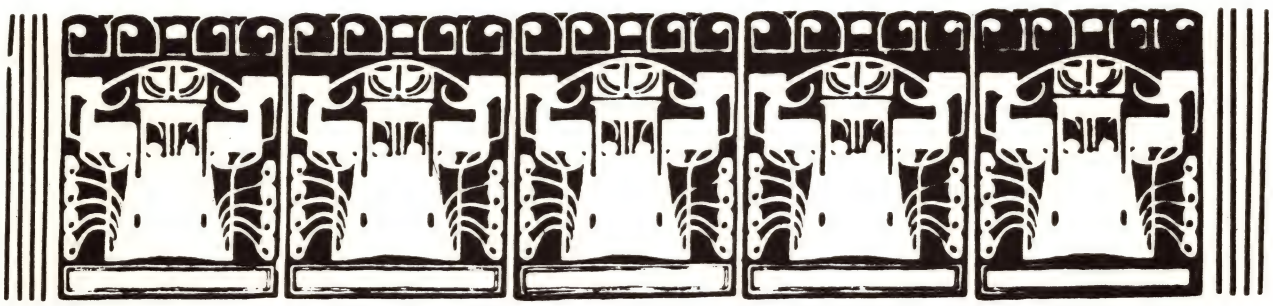
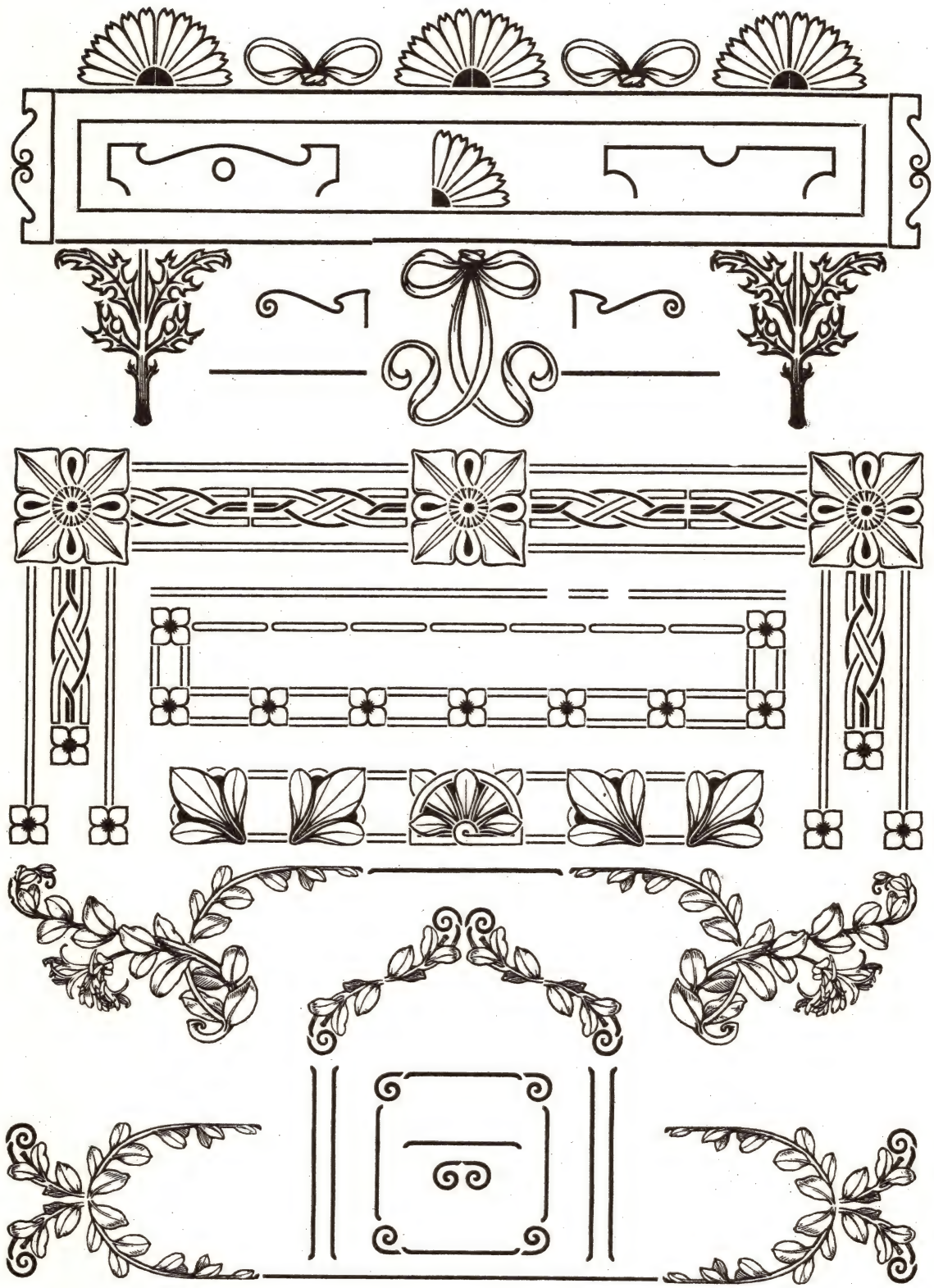
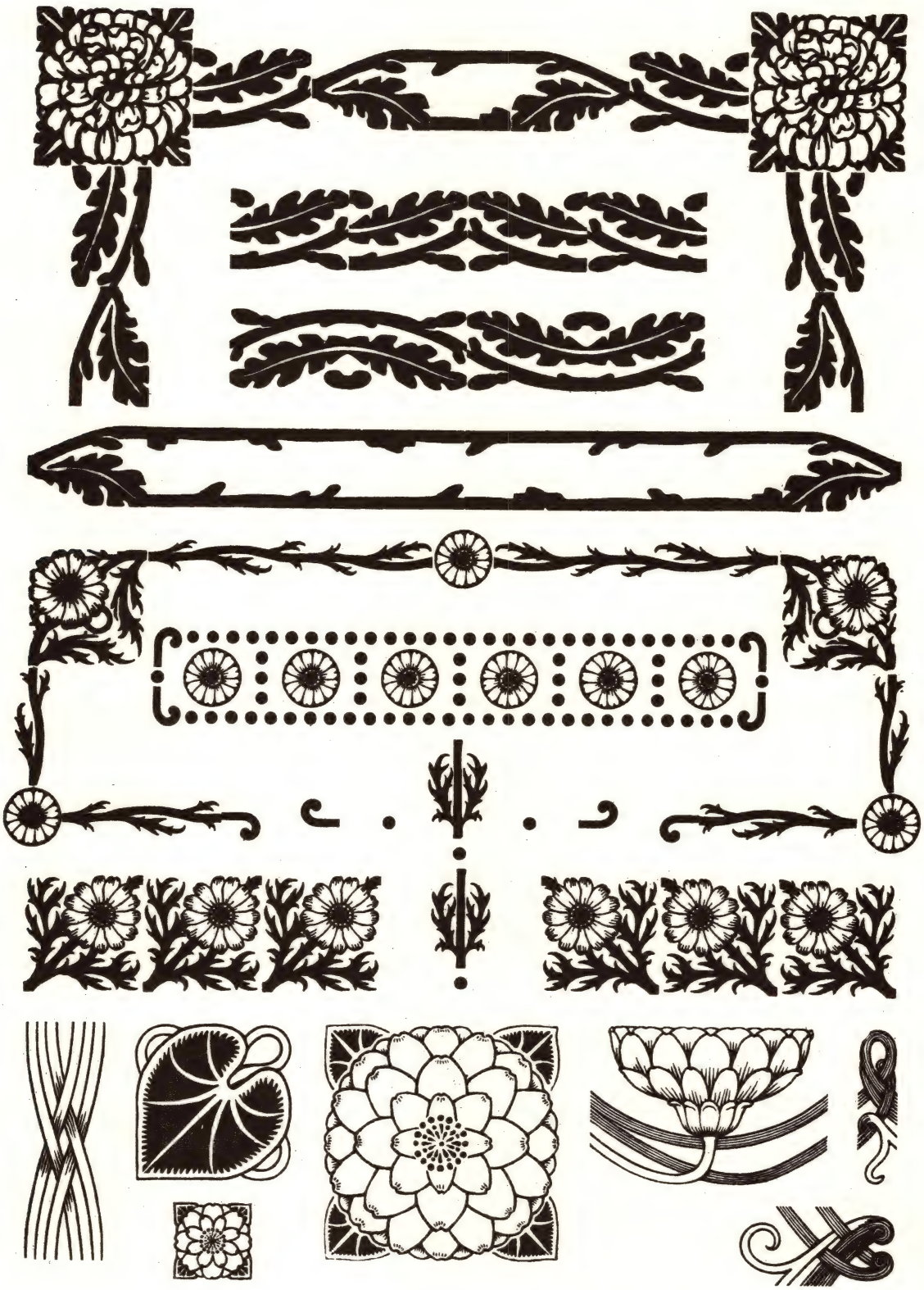
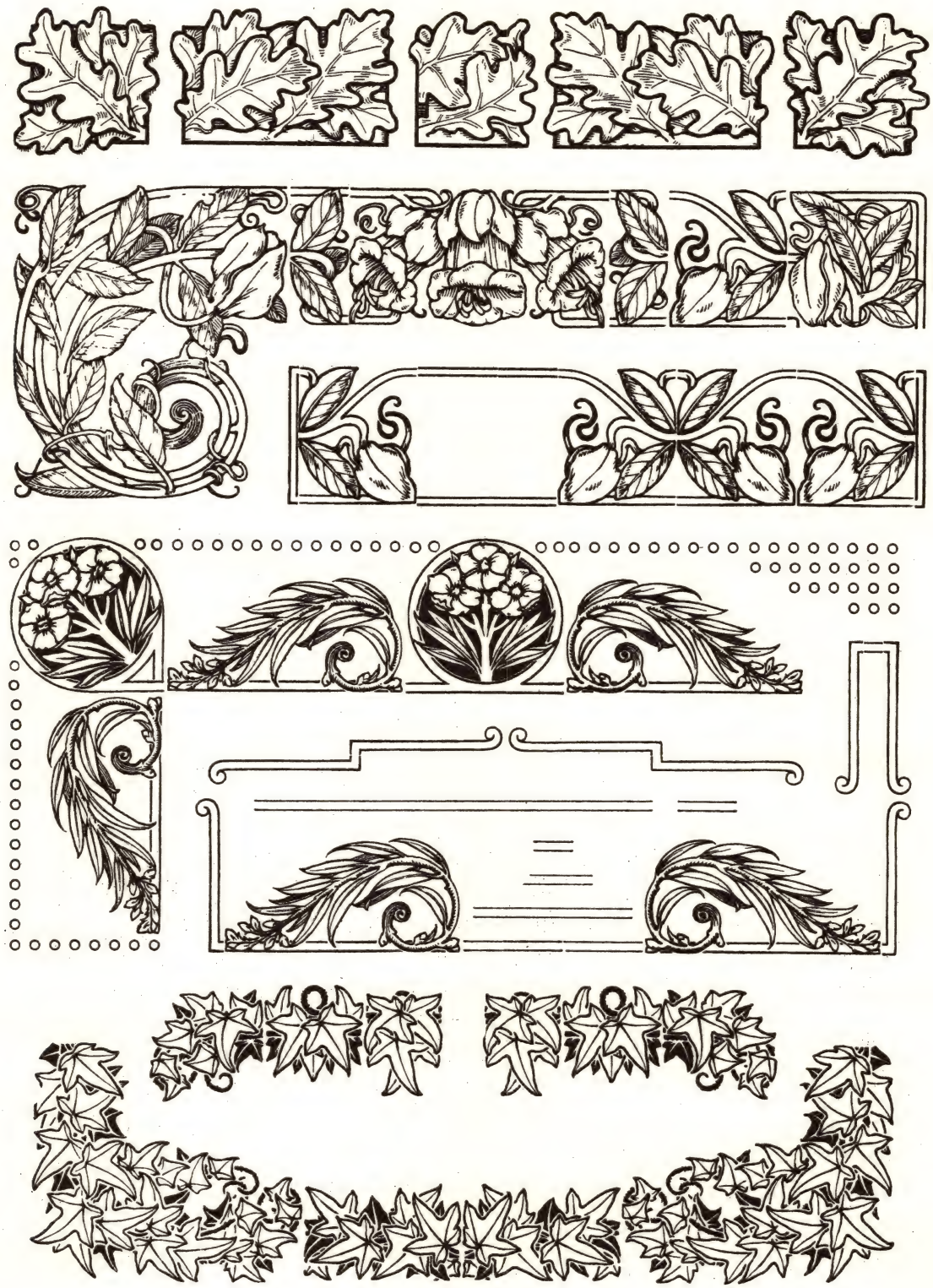
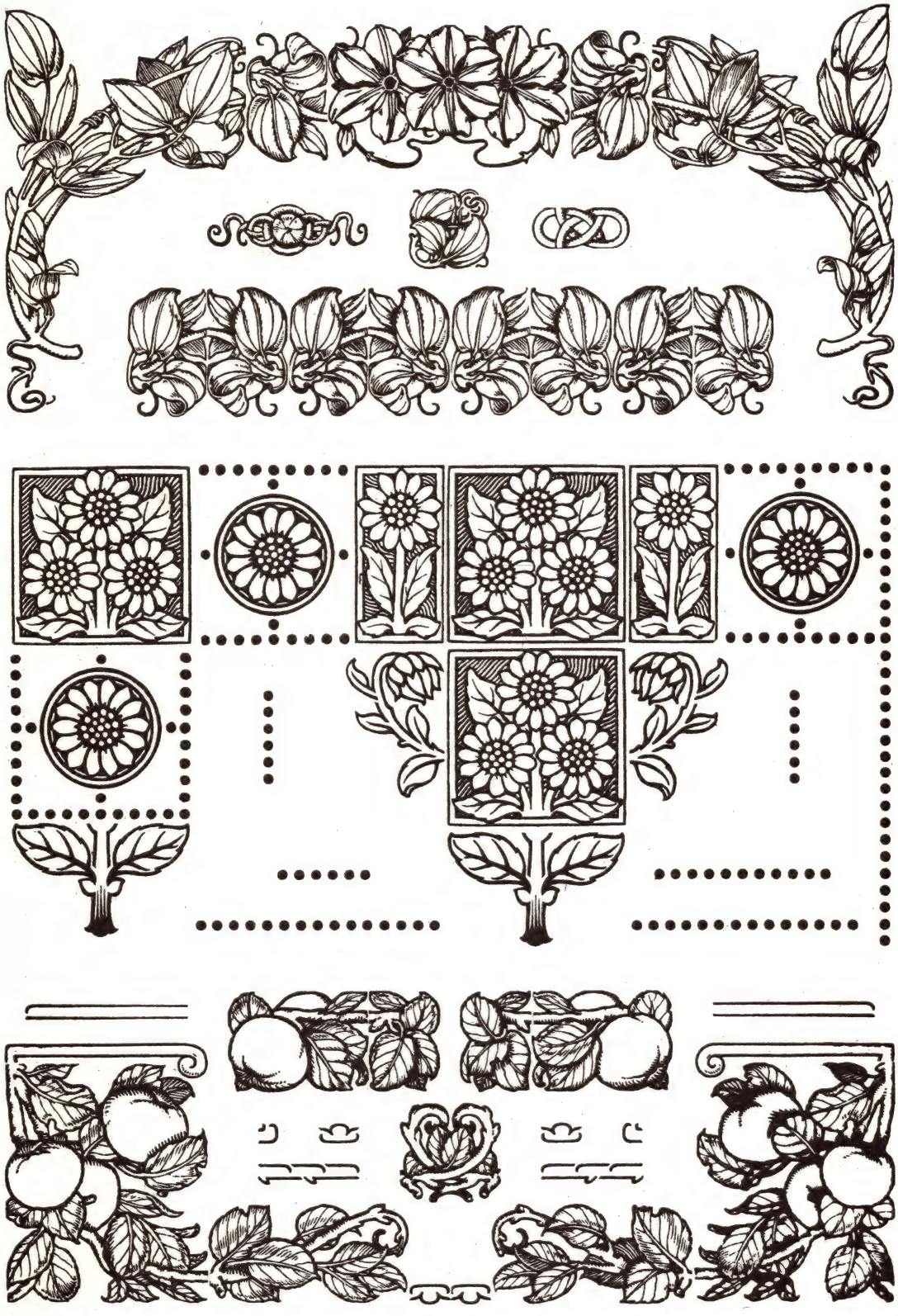
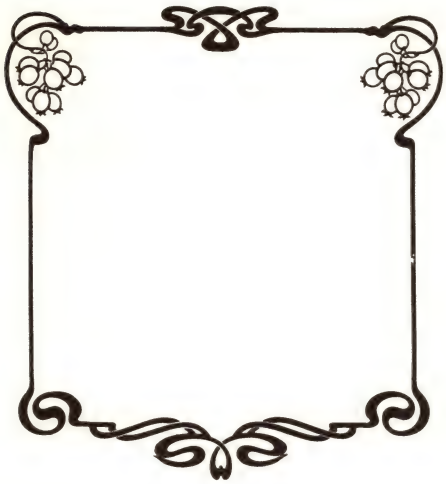


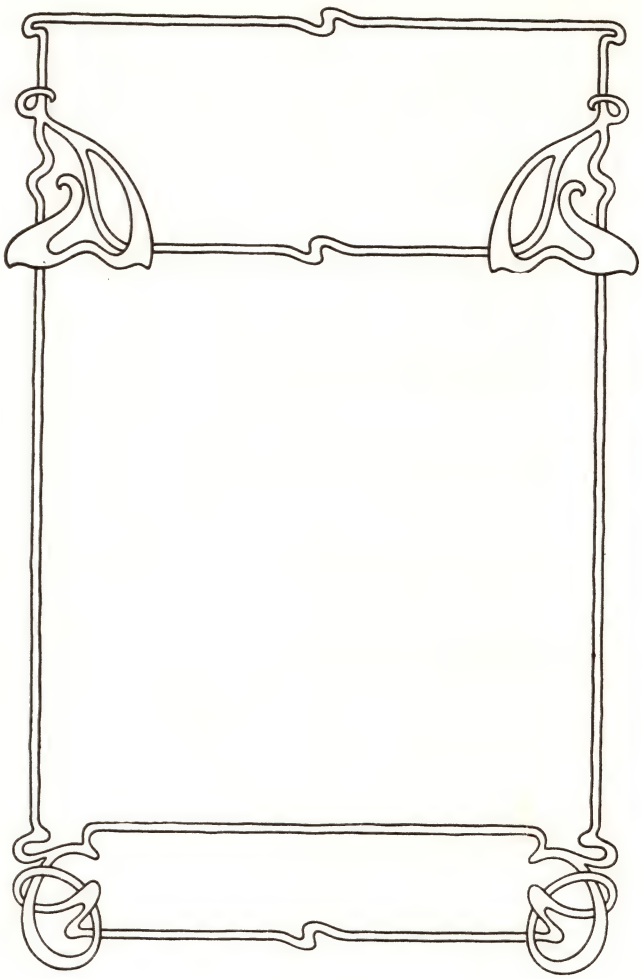


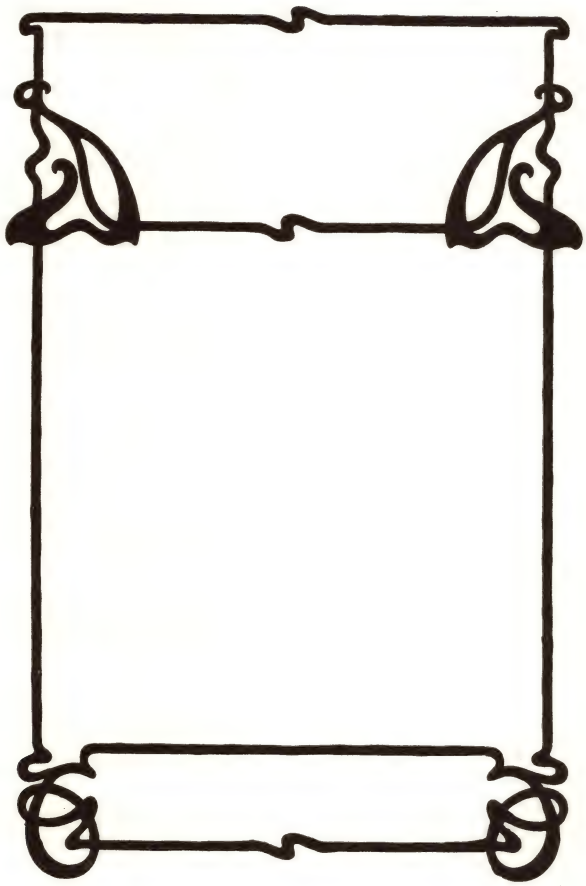


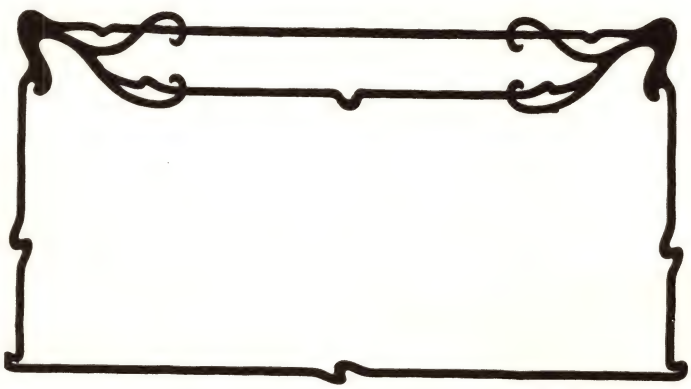


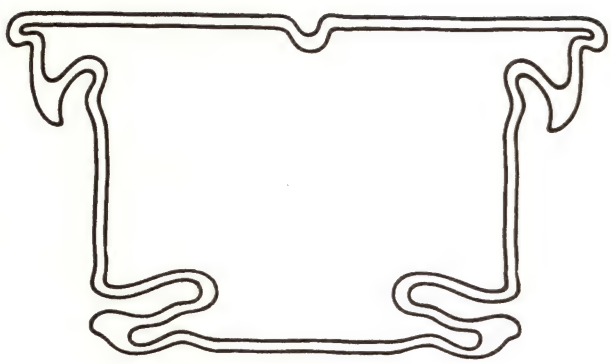


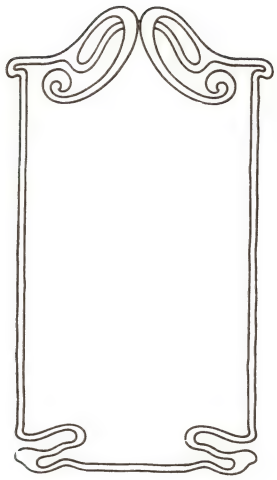


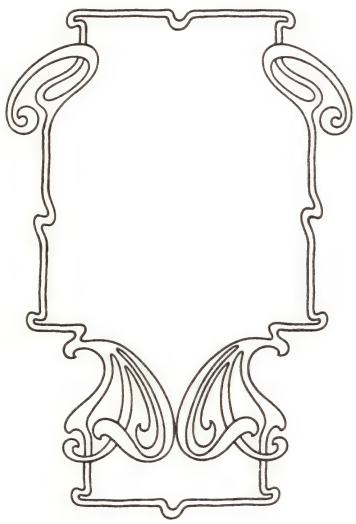


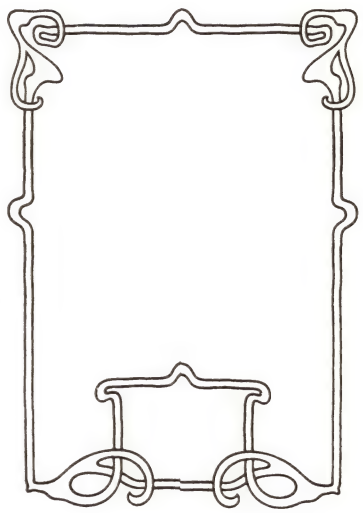


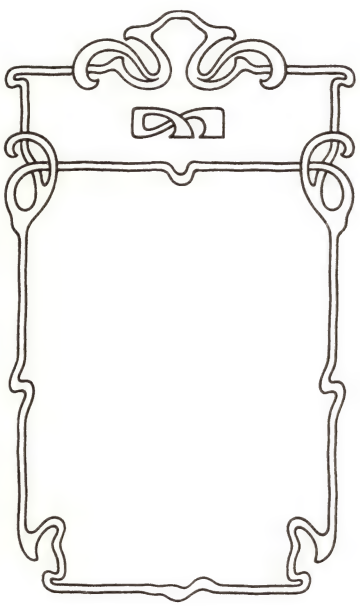


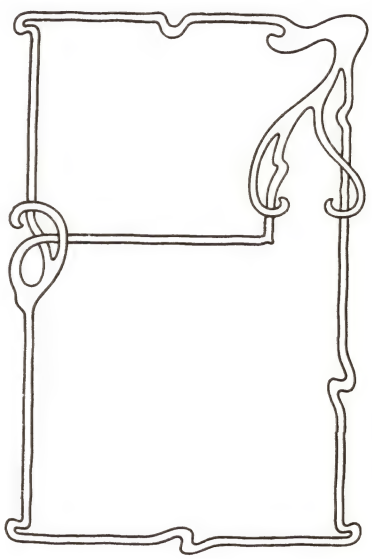


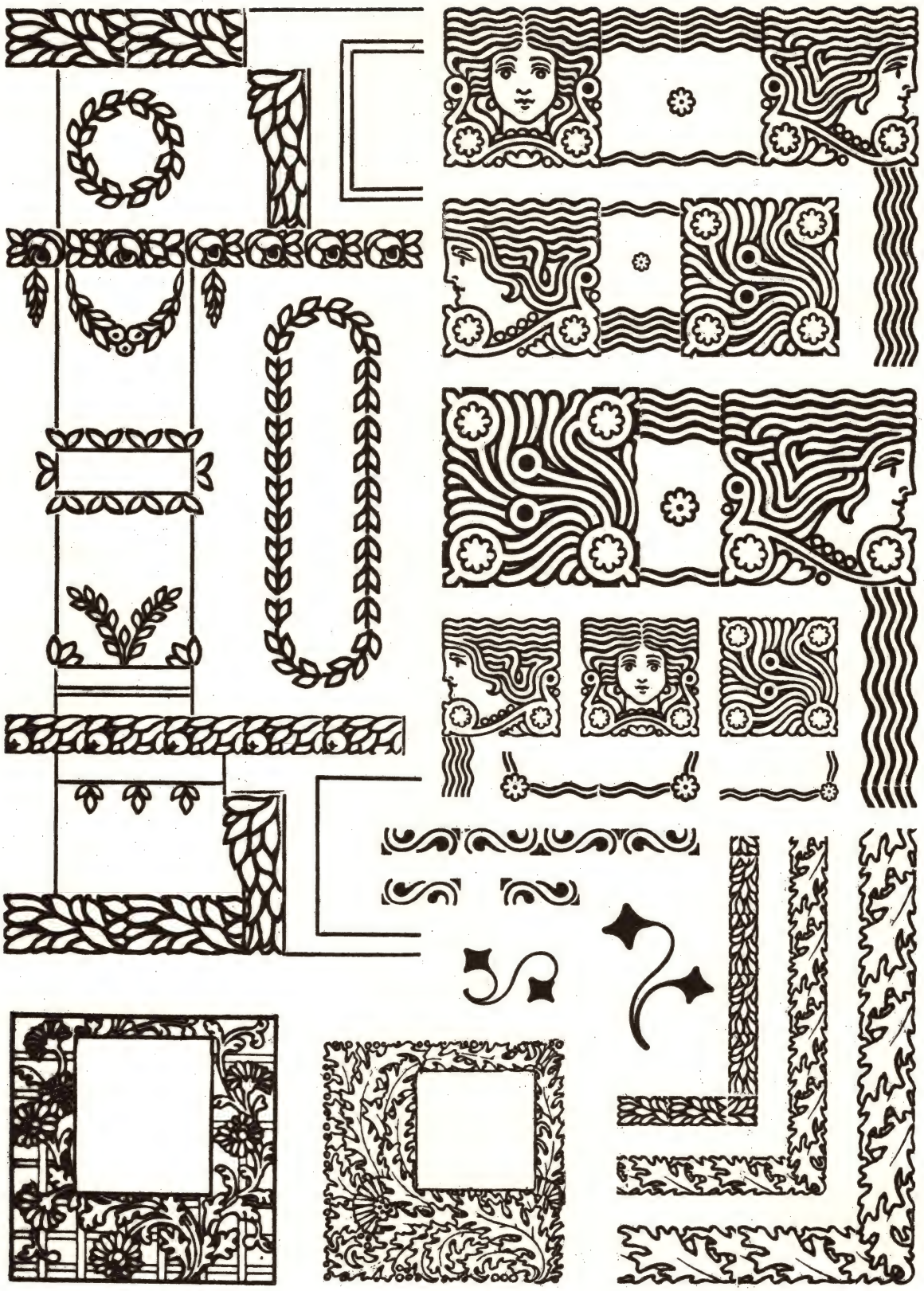


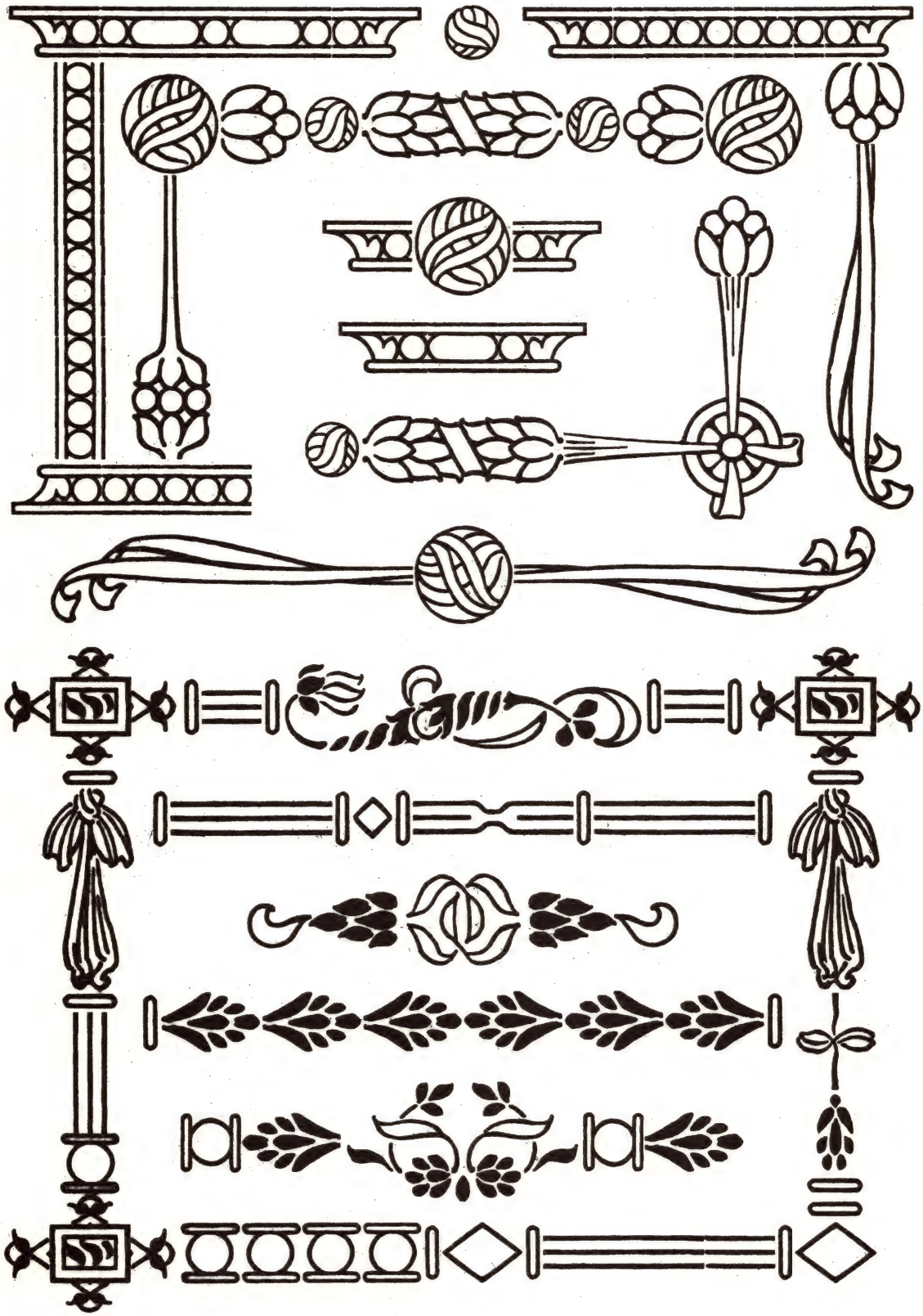


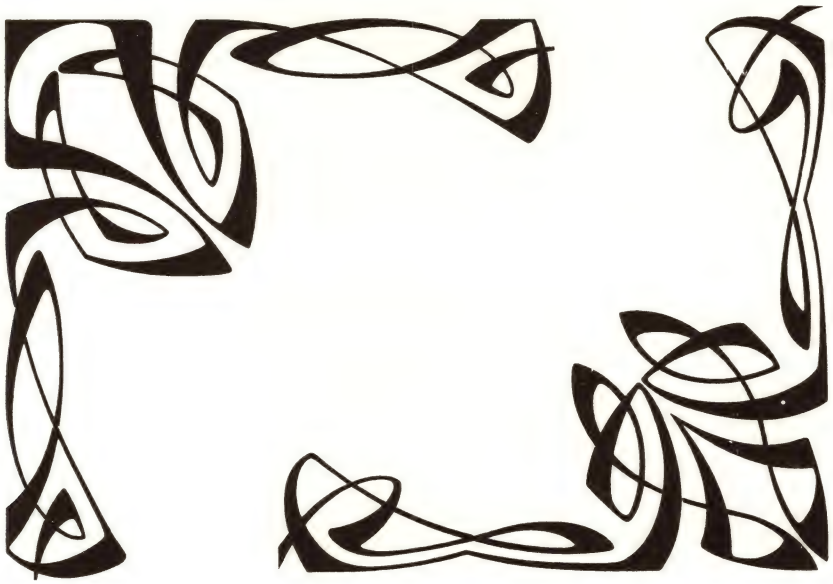


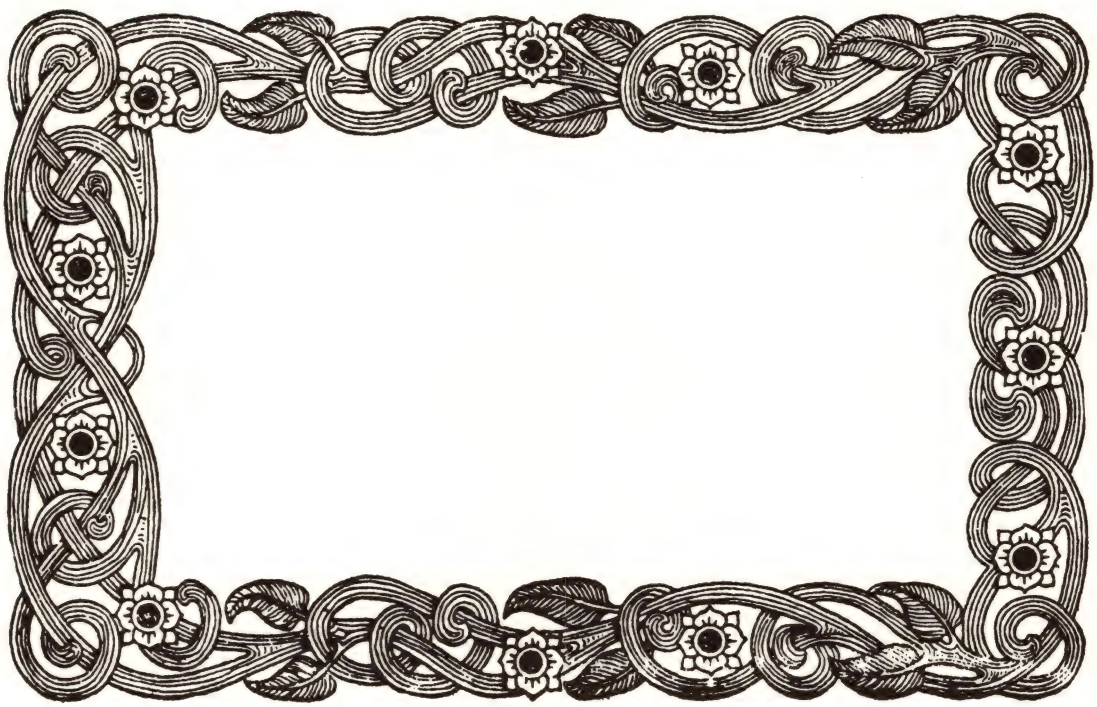


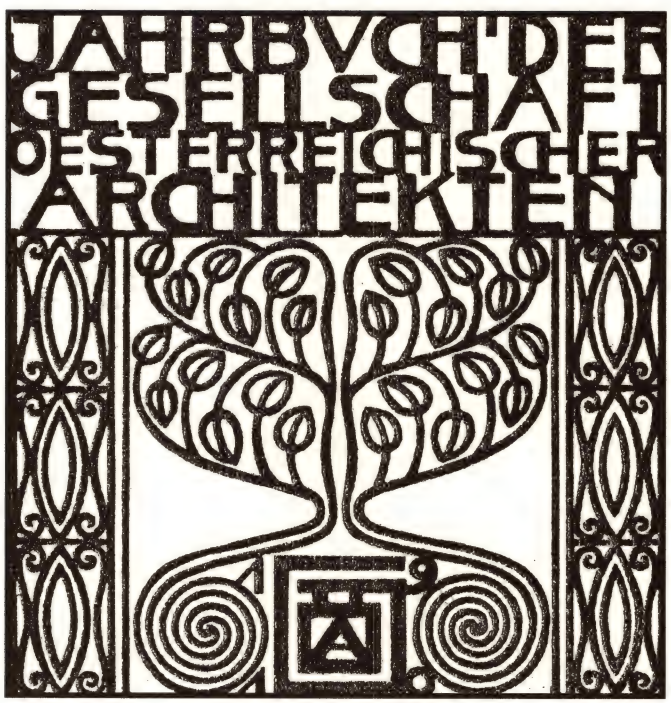










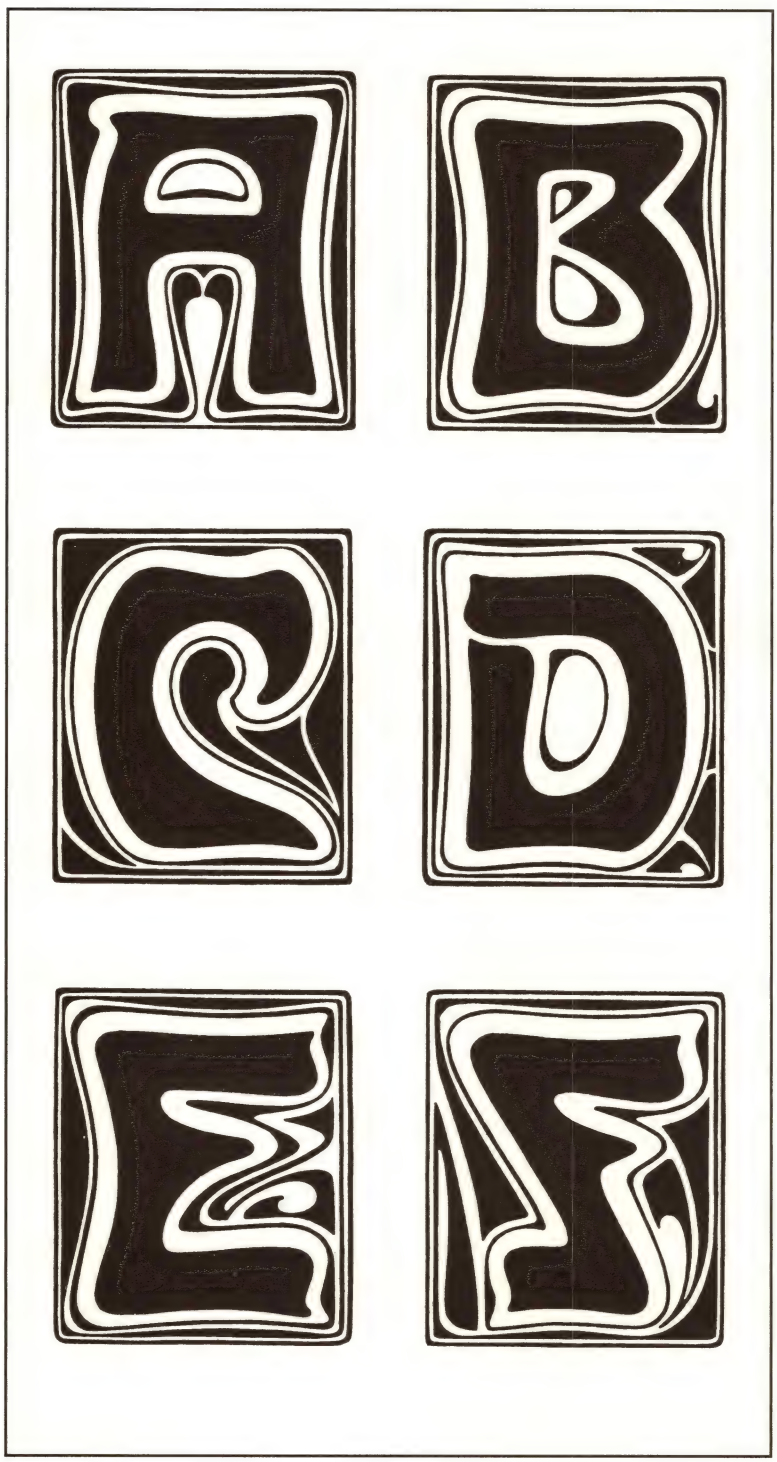


• Typography •

• La typographie •

• Die Typographie •

• La tipografía •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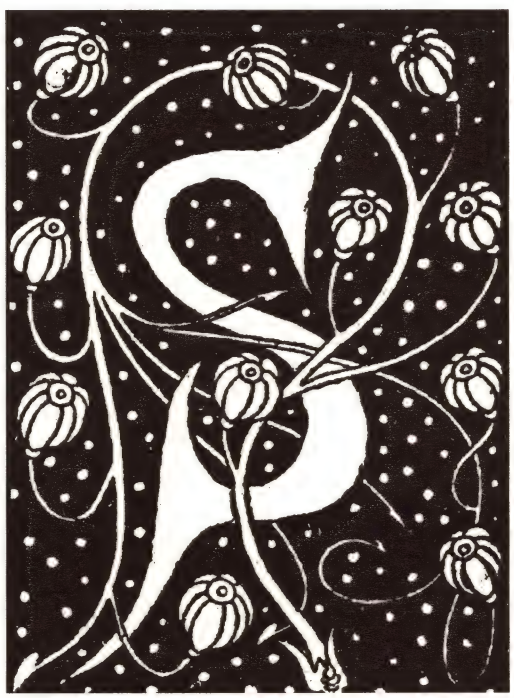
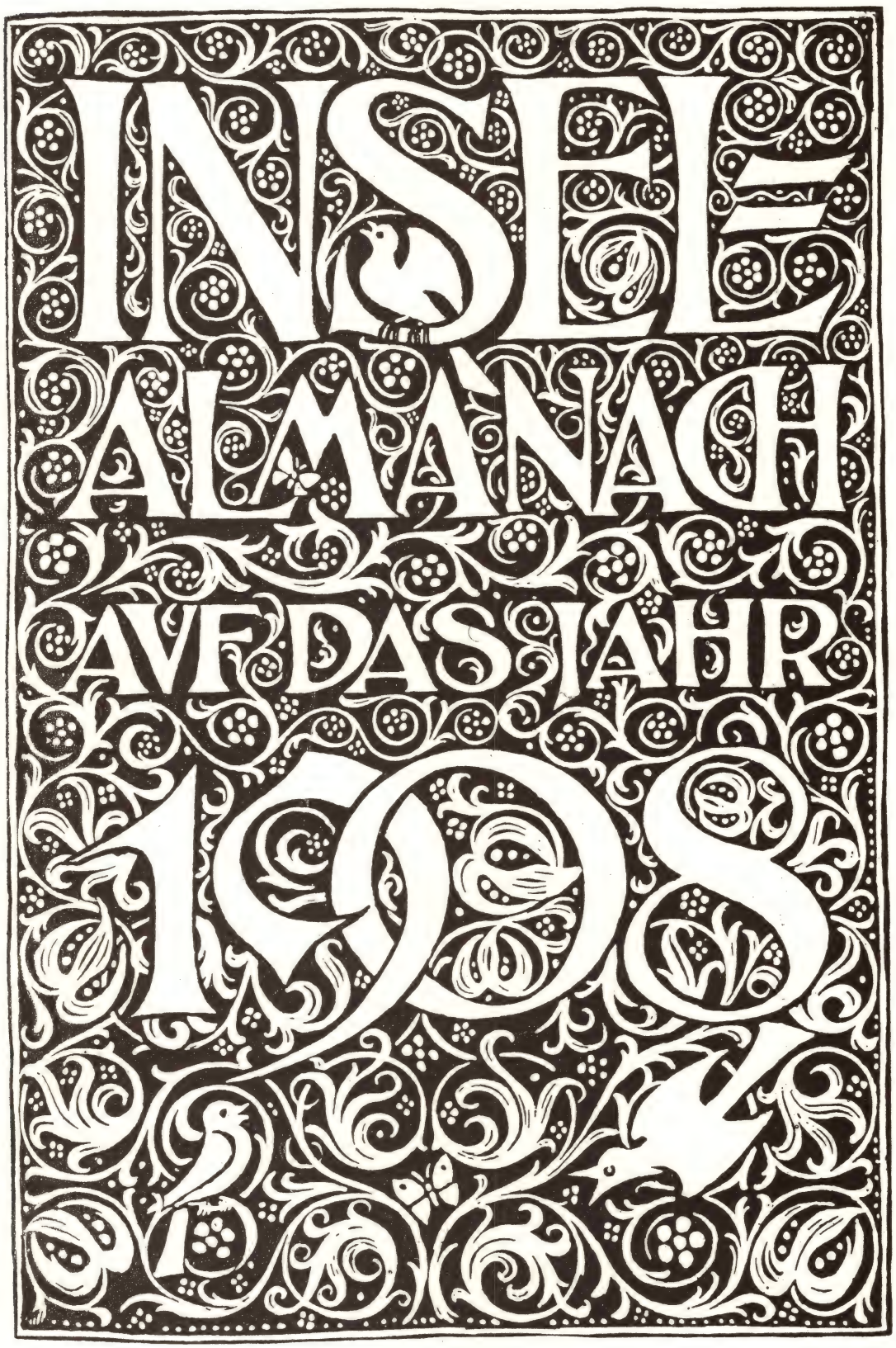



INSEL
ALMANACH
AVF DAS IAHR
1908

DER
DES
TEPPIH
LEBENS
1899

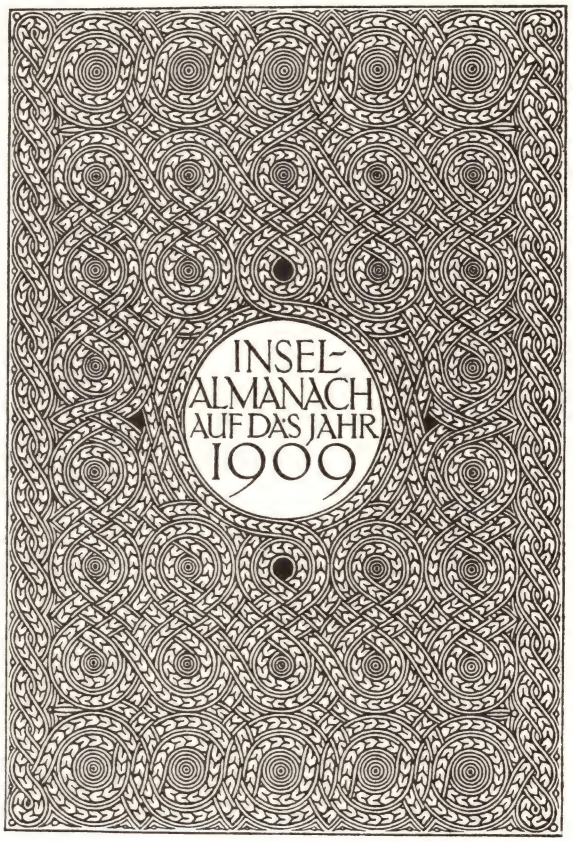
JOHANNES
JÖRGENSEN
POUTNÍKOVA
KNIHA
Z DÁNŠTINY
PŘELOŽIL: DR.
KAR. VRÁTNÝ.
NÁKLADEM: RE
VUE: MEDITACE
PRAHA · MCMX ·

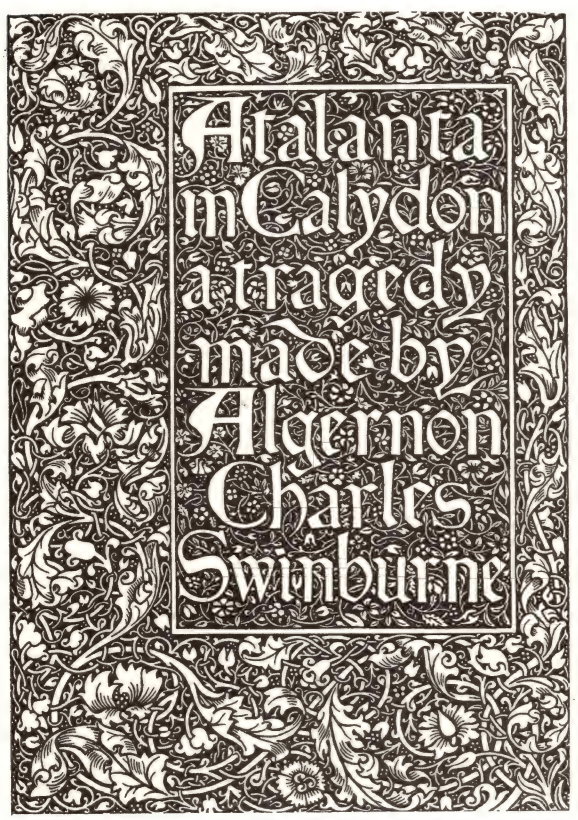
KRONIKA
K

UNDINE TELLS HULDBRAND

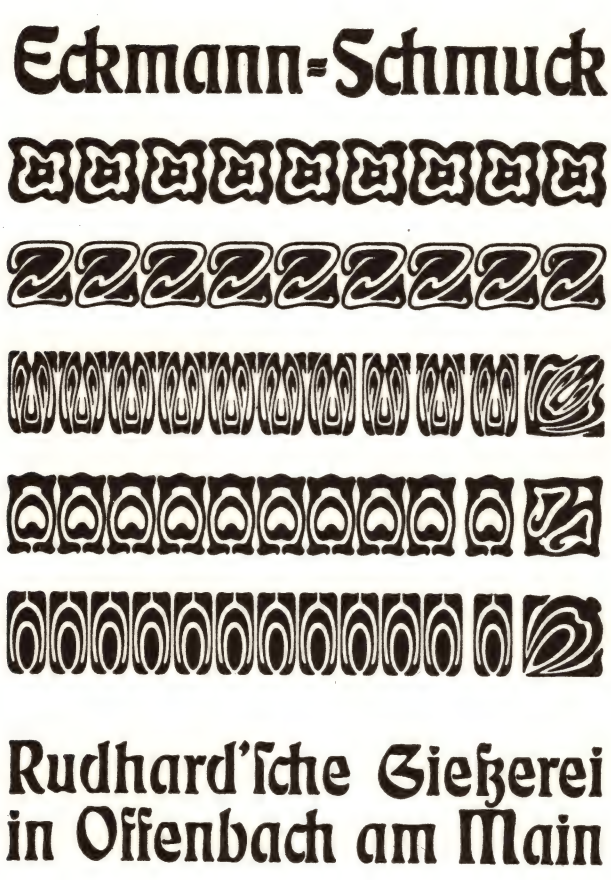
HER STORY
A NELSON

Kais. kön. Hof- und
Staatsdruckerei
Wien
1914

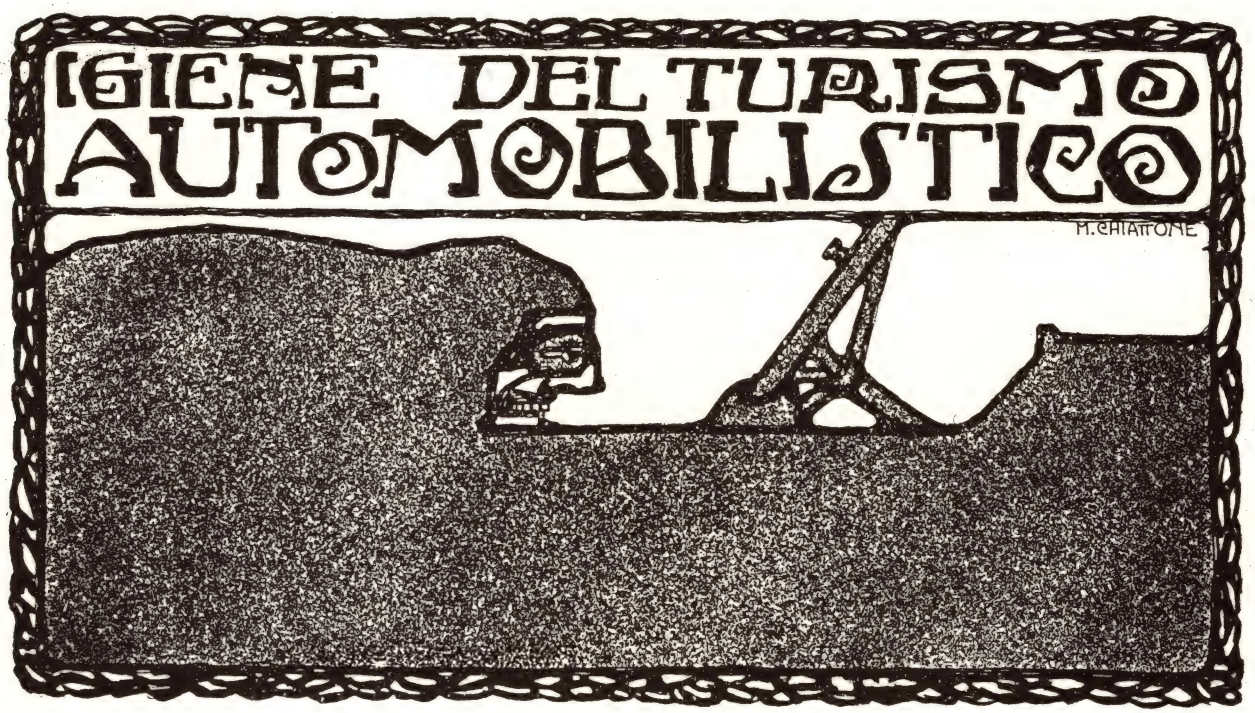

INSEL-
ALMANACH
AUF DAS JAHR
1909


Atalanta
in Calydon
a tragedy
made by
Algernon
Charles
Swinburne

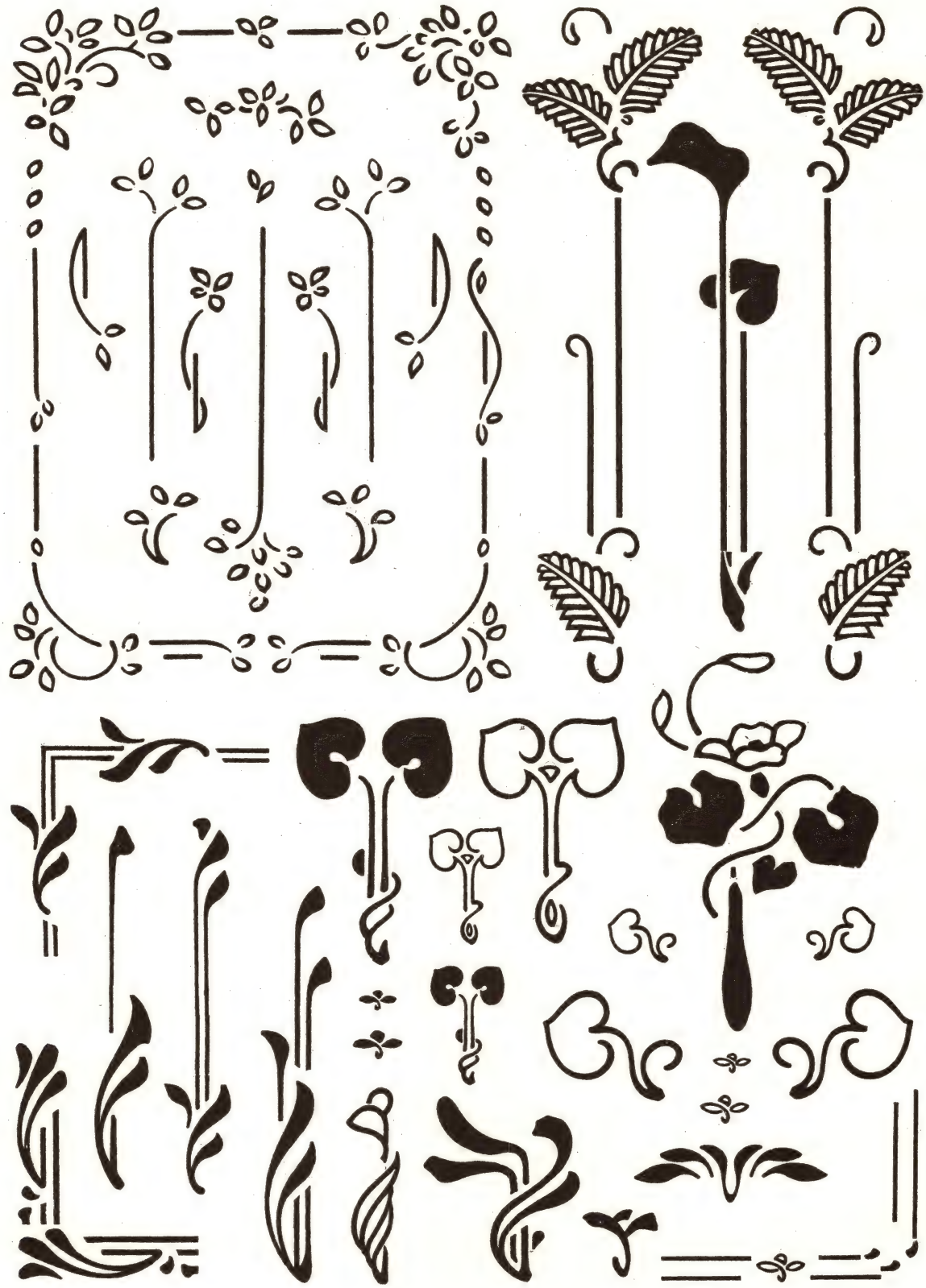
JEAN LORRAIN
MA PETITE VILLE
PARIS
Société d'Editions d'Art
1898

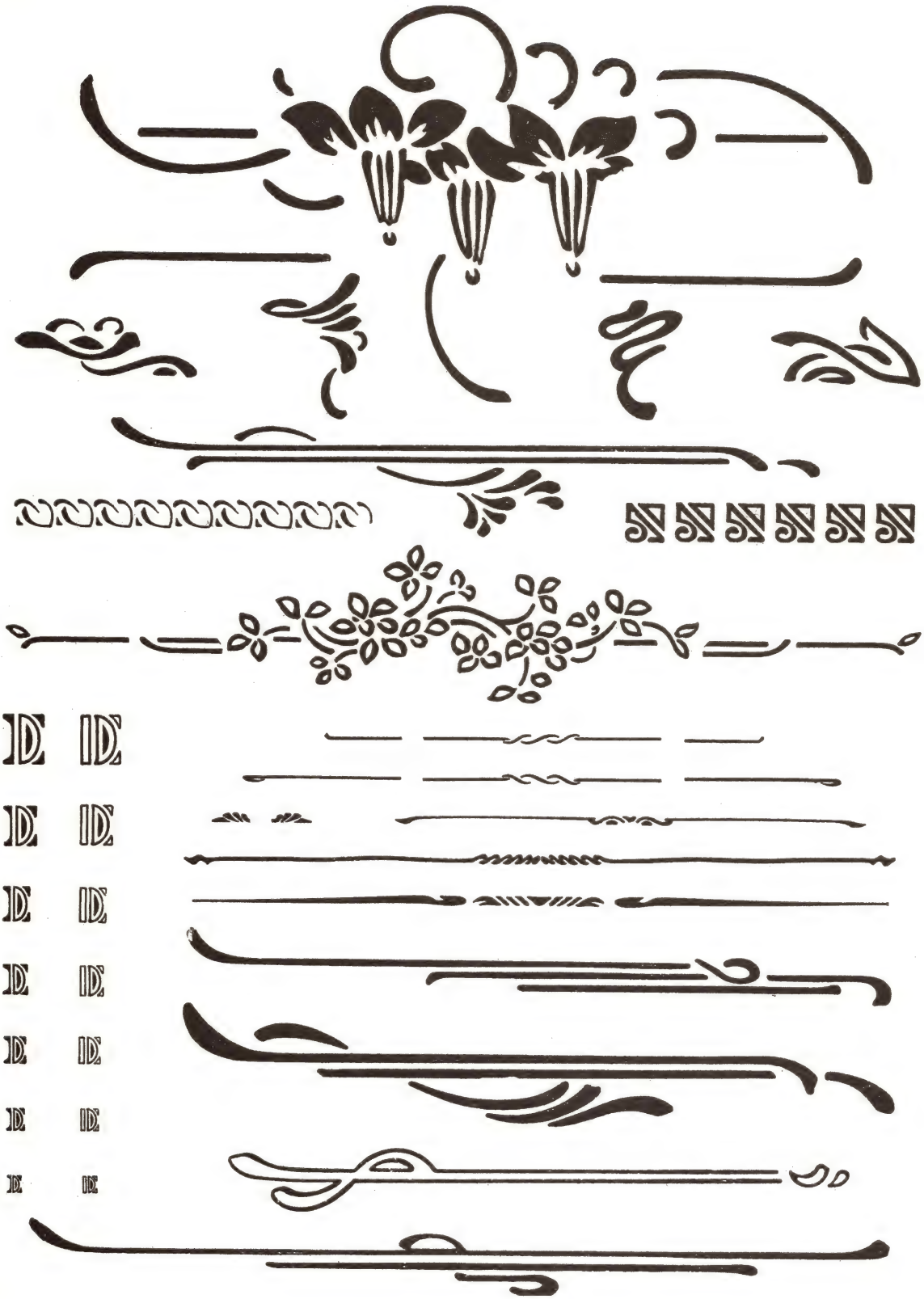

Eckmann-Schmuck
Rudhard'sche Gießerei
in Offenbach am Main

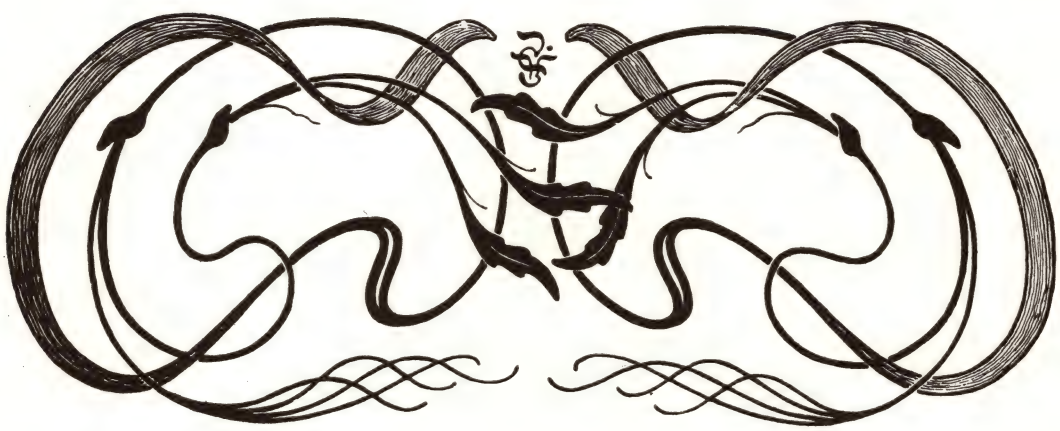
ARABESKER
AF
SIGURD
AGRELL
A. B. LJUS
STOCKHOLM
1903

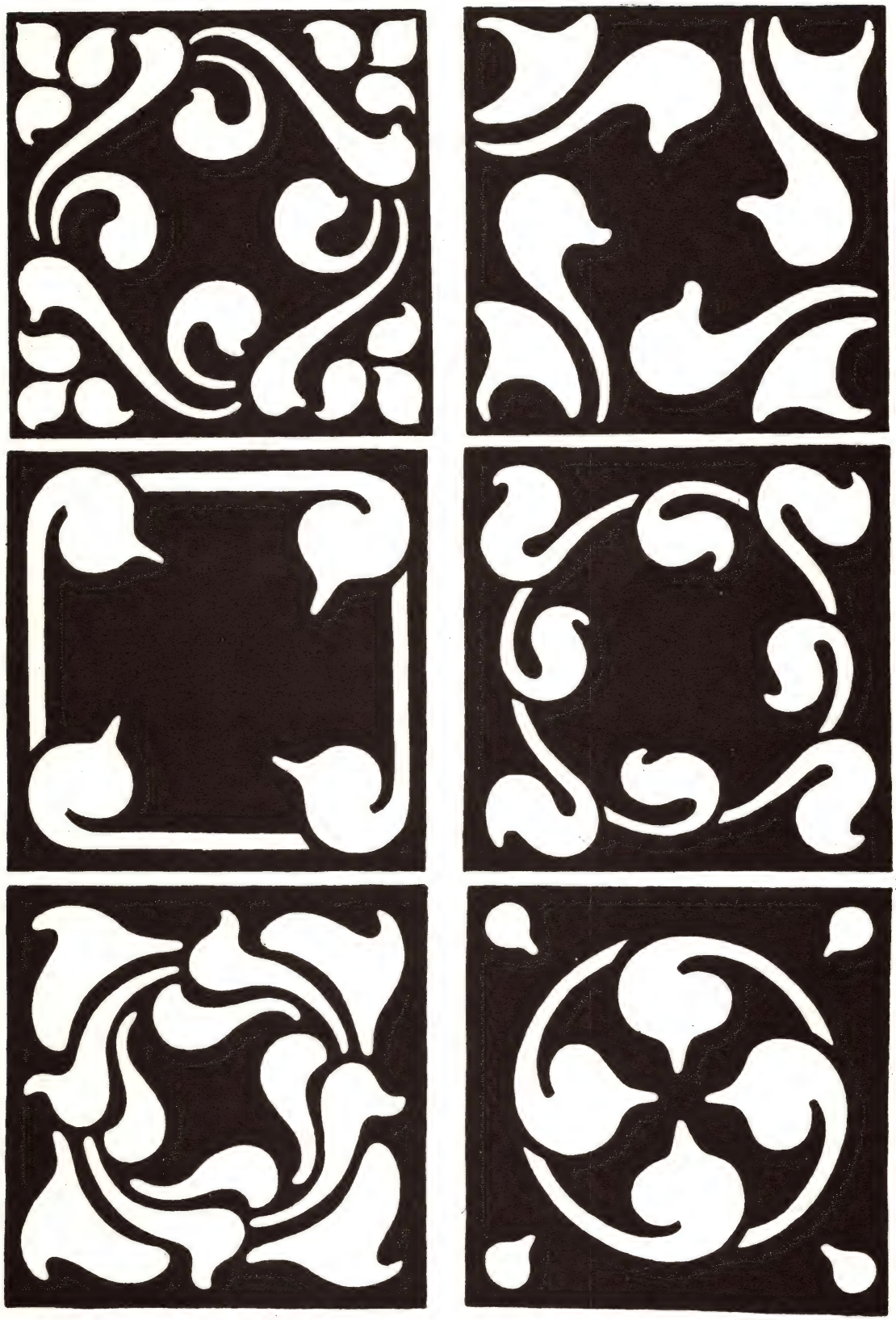

IGIENE DEL TURISMO
AUTOMOBILISTICO
M. CHIATTONE

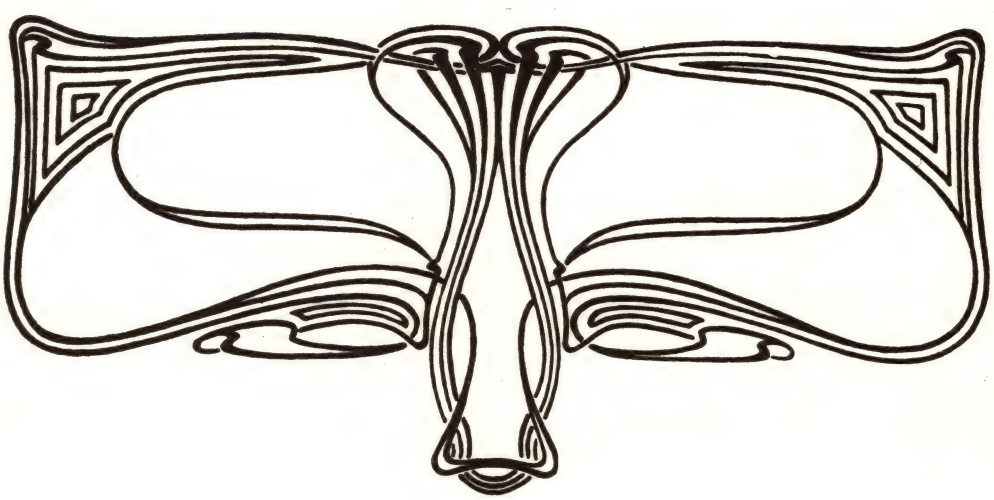
MEINE ARBEITEN.







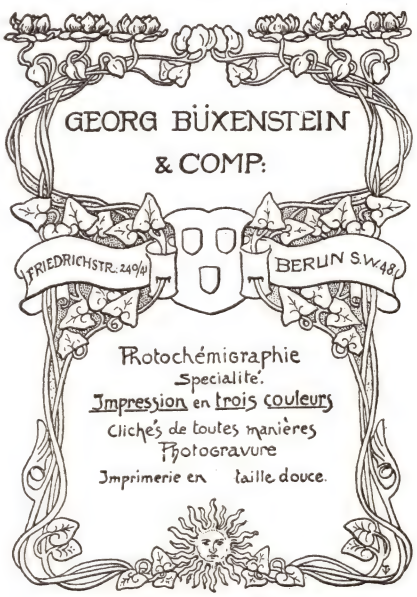




Des Gebildes aus Staub,
Das verfiel der Gewalt
Der Erde zum Raub, —
Steig, wie du gewesen
Aus Grabesschooss
Und Gesicht und Wesen
Vom Wurm kauf los!
Erschein! — Erschein! — Erschein! —
Der dich hinabstiess, harret dein!
(Die Erscheinung der Astarte erhebt sich in der Mitte.)
Manfred.
Dies wäre Tod? Frisch blüht noch ihre Wange?
Doch nein! ich seh's, nicht lebend ist die Farbe,
Schwindsüchtig nur, — ein unnatürlich Rot,
So wie's der Herbst auf welke Blätter haucht.
Sie ist es! — Gott, dass ich erbeben muss,
Sie anzublicken! — O Astarte! — Nein, —
Ich kann nicht zu ihr sprechen, — heisst sie reden!
Vergieb mir, oder fluche mir!
Nemesis.
Bei der Macht, die gebrochen
Dein Grab in den Tiefen,
Sprich ihm, der gesprochen,
Oder uns, die dich riefen!
Manfred.
Sie schweigt, —
Und mehr als Antwort liegt in diesem Schweigen.
Nemesis.
Nicht weiter hab' ich Macht. Nun, Fürst der Luft,
Auf dir allein beruht es. Heiss sie reden!
Ahriman.
Gehorche diesem Scepter, Geist!

Wenn's kaum im Osten glühte,
Die Welt noch still und weit,
Da weht recht durch's Gemüte
Die schöne Blütenzeit.
Die Lerch' als Morgenbote,
Sich in die Lüfte schwingt;
Eine frische Reisenote
Durch Wald und Herz erklingt.
O Lust, vom Berg zu schauen
Weit über Wald und Strom,
Hoch über sich den blauen,
Tiefklaren Himmelsdom.

La
Fonderie
Typographique
PREMIÈRE ANNÉE
LIVRE I
NUMÉRO 9
SEPTEMBRE 1897
PUBLICATION MENSUELLE
Le Numéro : 75 centimes
Abonnements
ABONNEMENTS
REDACTION & ADMINISTRATION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& COMP:
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Specialité.
Impression en trois couleurs
Cliché's de toutes manières
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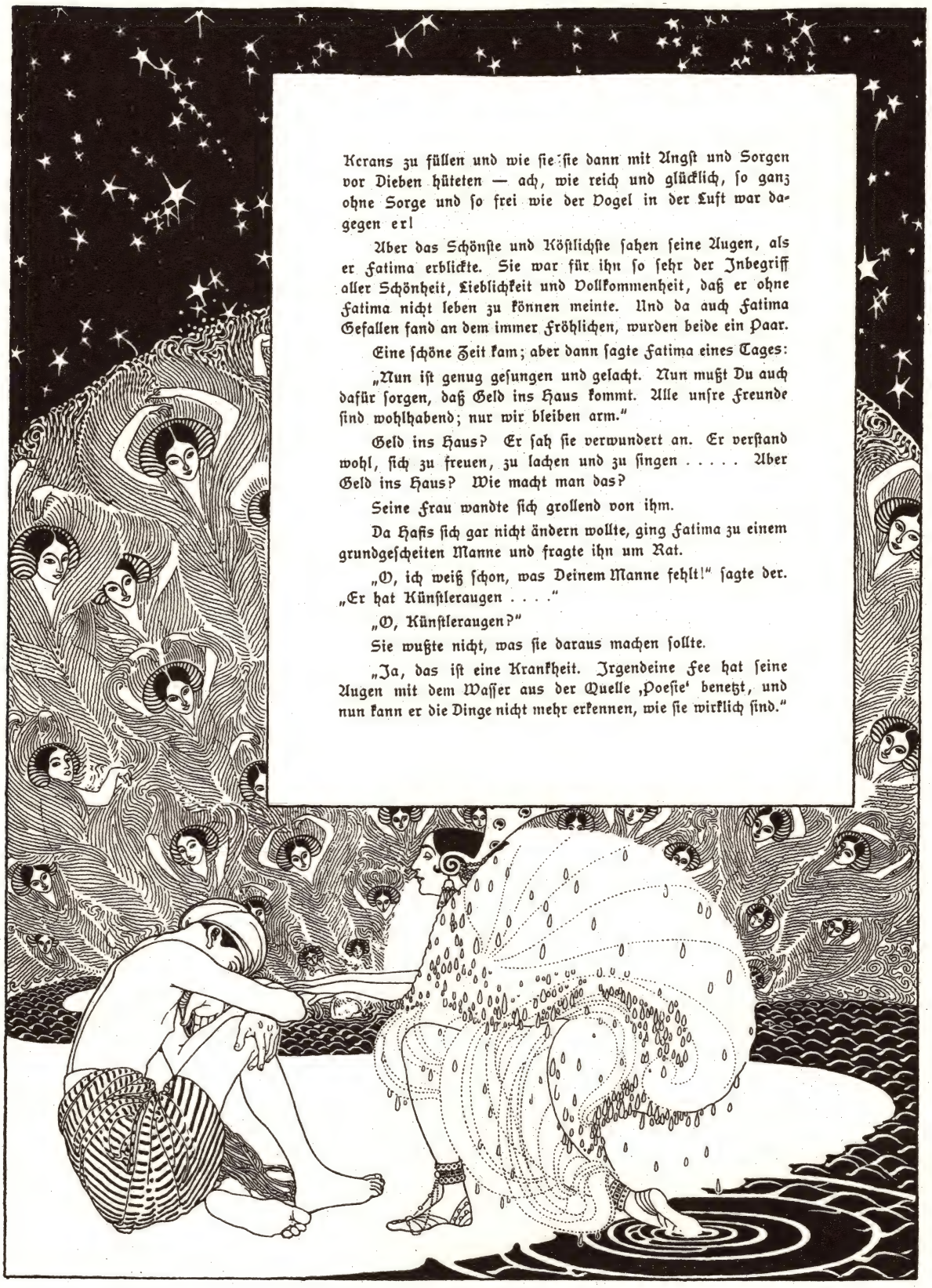


Kerans zu füllen und wie sie sie dann mit Angst und Sorgen vor Dieben hüteten — ach, wie reich und glücklich, so ganz ohne Sorge und so frei wie der Vogel in der Luft war dagegen er!

Aber das Schönste und Köstlichste sahen seine Augen, als er Fatima erblickte. Sie war für ihn so sehr der Inbegriff aller Schönheit, Lieblichkeit und Vollkommenheit, daß er ohne Fatima nicht leben zu können meinte. Und da auch Fatima Gefallen fand an dem immer Fröhlichen, wurden beide ein Paar.

Eine schöne Zeit kam; aber dann sagte Fatima eines Tages:

„Nun ist genug gesungen und gelacht. Nun mußt Du auch dafür sorgen, daß Geld ins Haus kommt. Alle unsre Freunde sind wohlhabend; nur wir bleiben arm."

Geld ins Haus? Er sah sie verwundert an. Er verstand wohl, sich zu freuen, zu lachen und zu singen . . . . . Aber Geld ins Haus? Wie macht man das?

Seine Frau wandte sich grollend von ihm.

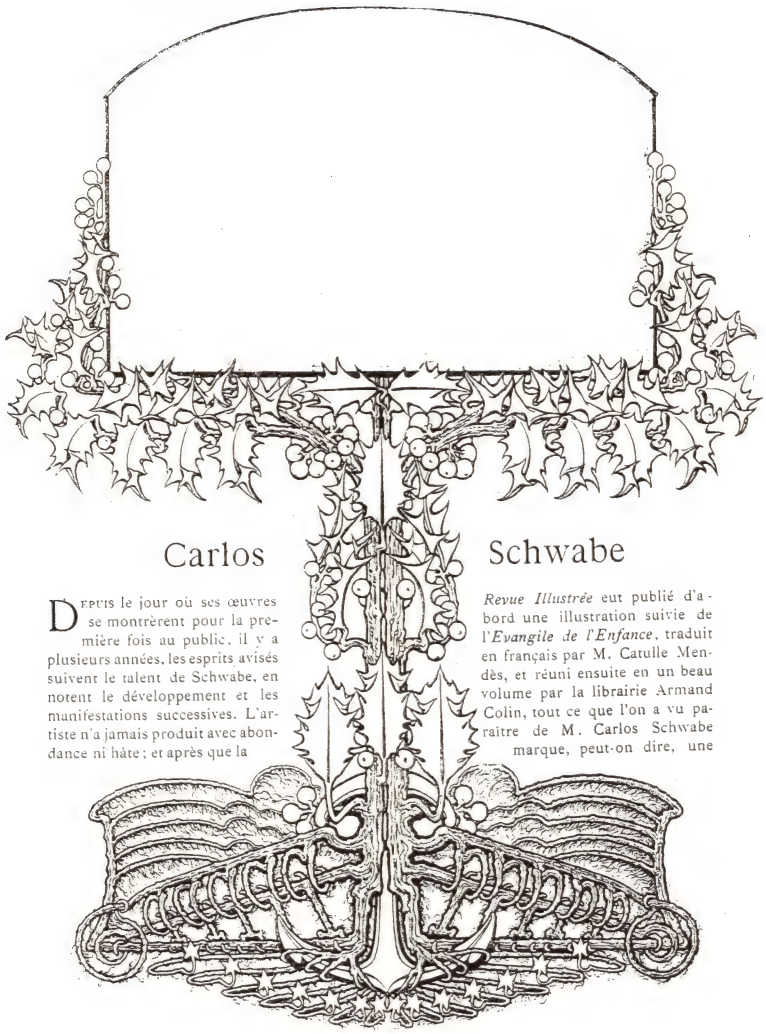
Da Hafis sich gar nicht ändern wollte, ging Fatima zu einem grundgescheiten Manne und fragte ihn um Rat.

„O, ich weiß schon, was Deinem Manne fehlt!" sagte der. „Er hat Künstleraugen . . . ."

„O, Künstleraugen?"

Sie wußte nicht, was sie daraus machen sollte.

„Ja, das ist eine Krankheit. Irgendeine Fee hat seine Augen mit dem Wasser aus der Quelle ‚Poesie' benetzt, und nun kann er die Dinge nicht mehr erkennen, wie sie wirklich sind."



Carlos Schwabe

Depuis le jour où ses œuvres se montrèrent pour la première fois au public, il y a plusieurs années, les esprits avisés suivent le talent de Schwabe, en notent le développement et les manifestations successives. L'artiste n'a jamais produit avec abondance ni hâte ; et après que la *Revue Illustrée* eut publié d'abord une illustration suivie de l'*Evangile de l'Enfance*, traduit en français par M. Catulle Mendès, et réuni ensuite en un beau volume par la librairie Armand Colin, tout ce que l'on a vu paraître de M. Carlos Schwabe marque, peut-on dire, une

SPLEEN.

AF PAUL VERLAINE.
ÖFVERS. AF BERTA EDELFELT.

Svart slingrar sig rankan framför dig,
Men rosorna glöda som blod,

Min älskade! Hvar gång du rör dig,
Så sjunker mitt tvinande mod.

För djupgrönt var hafvet, det vida;
För blå var vår himmel och varm!

Jag räds — o, att vänta och lida! —
För sveket, som göms i din barm.

Jag tröttnat vid löfven, de röda,
Vid snåren, som kanta min stig,

Vid slätten den ändlösa, döda — —
Jag tröttnat vid alt — utom dig!

A Madame Evelyn Enock.

"Adieu!

Je ne regretterai des choses de ce monde
Que la douceur des mains aimantes, le regard
De l'ami patient à l'ami qui vient tard,
L'épaule où l'on s'endort, le bras où l'on s'appuie,
Le clair sourire où monte une âme épanouie,
Le silence éloquent et profond des adieux....
Adieu!...Mot de la terre inconnu dans les cieux.

Mot triste et doux, si doux par sa tristesse même,
Salut de l'éphémère à l'éphémère, emblème
De l'instant qui voudrait saisir l'éternité,
Pâle espoir des mourants contre la mort, clarté
Qui monte sur le temps et qui luit dans l'espace,
Aube du souvenir vers l'avenir....Tout passe!

Poésie de Edmond Haraucourt
Musique de

Charles Cuvillier

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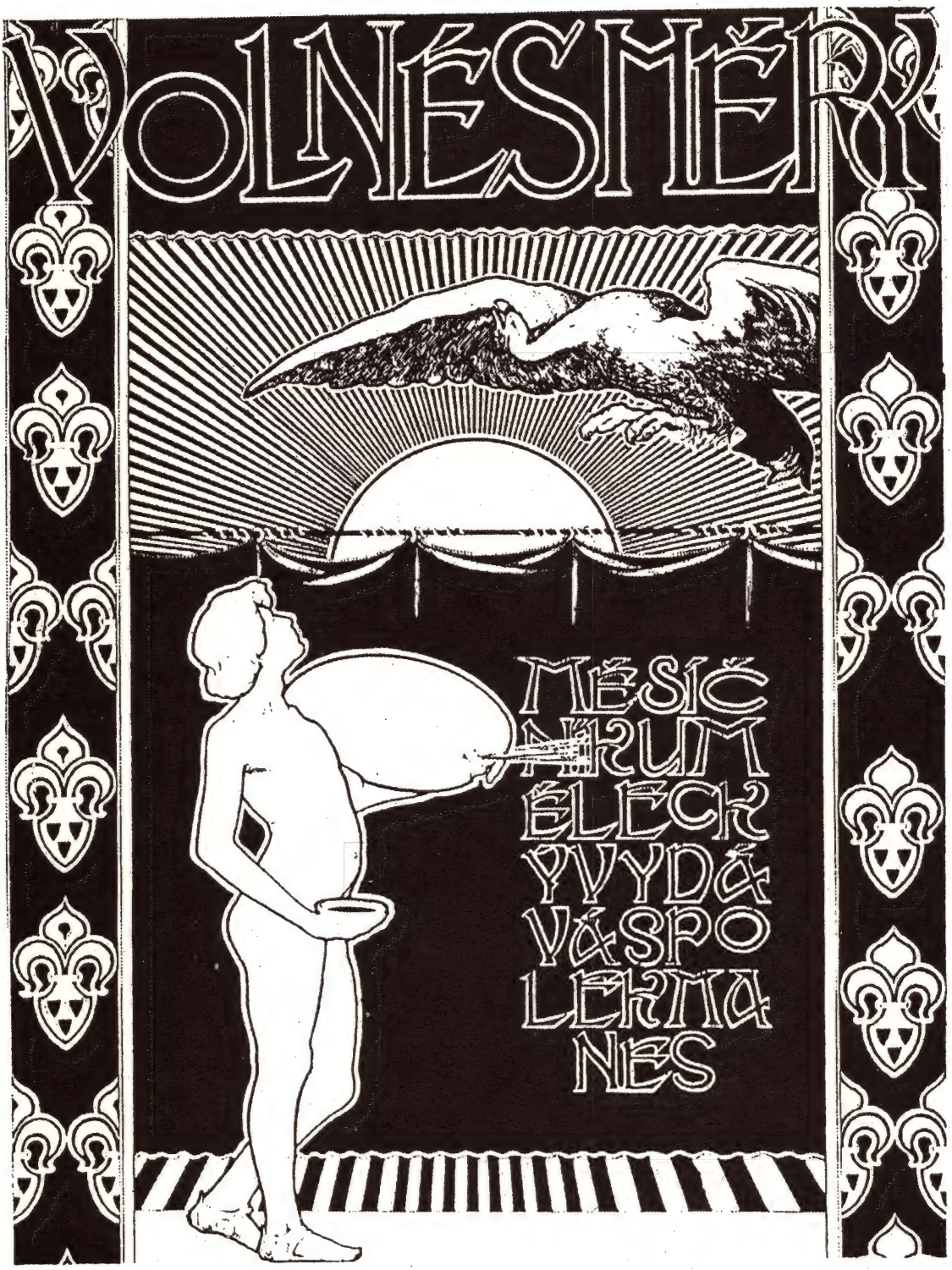
CATALOGUS
DE ERVEN LOOSJES
BOEKHANDEL
HAARLEM 88 GED-OUDE GRACHT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ÉLEČK
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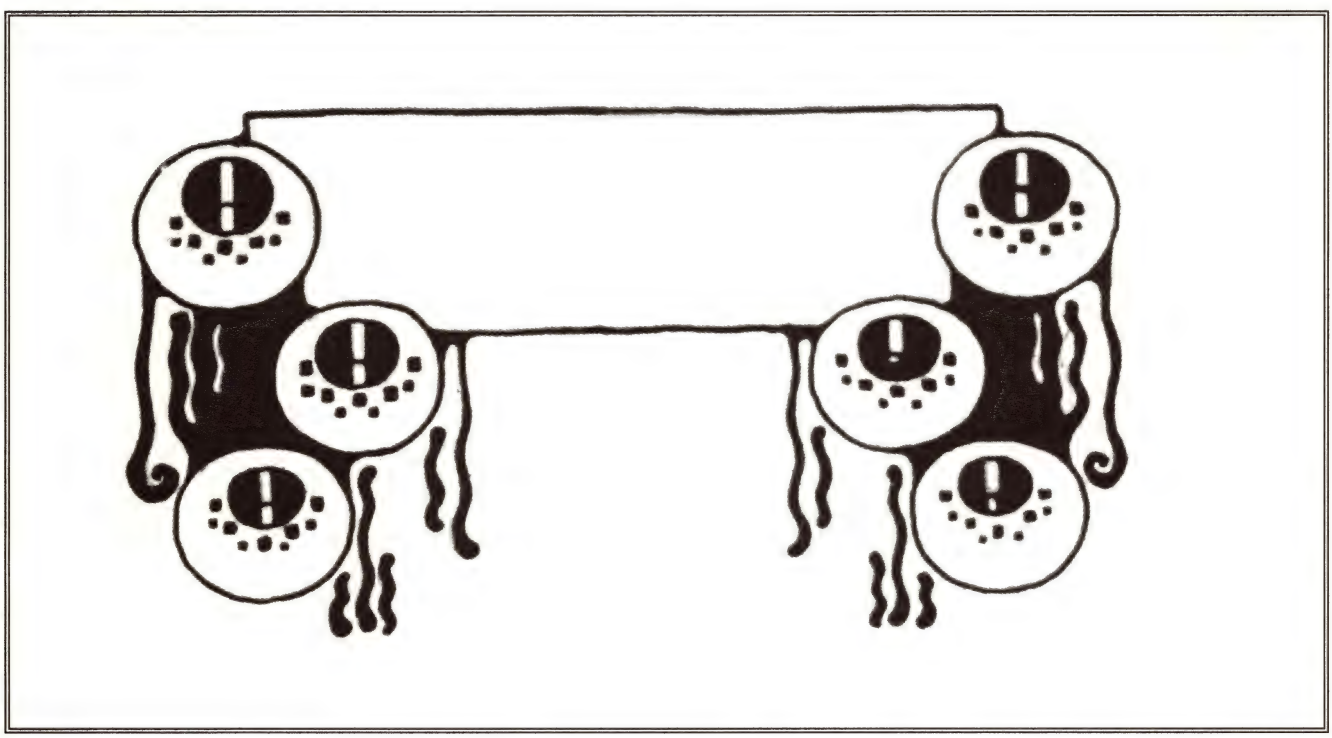
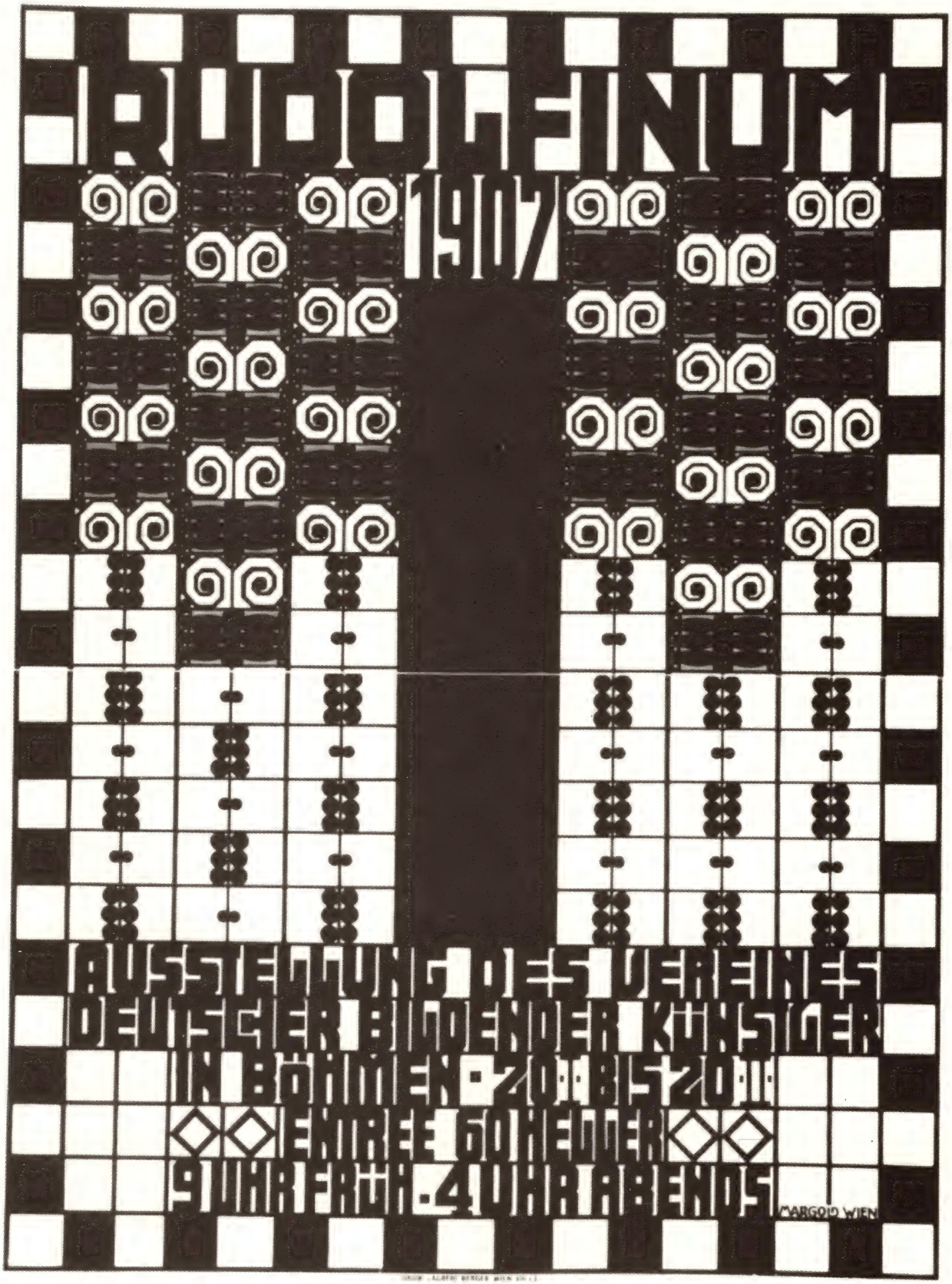
LEKMA
NES

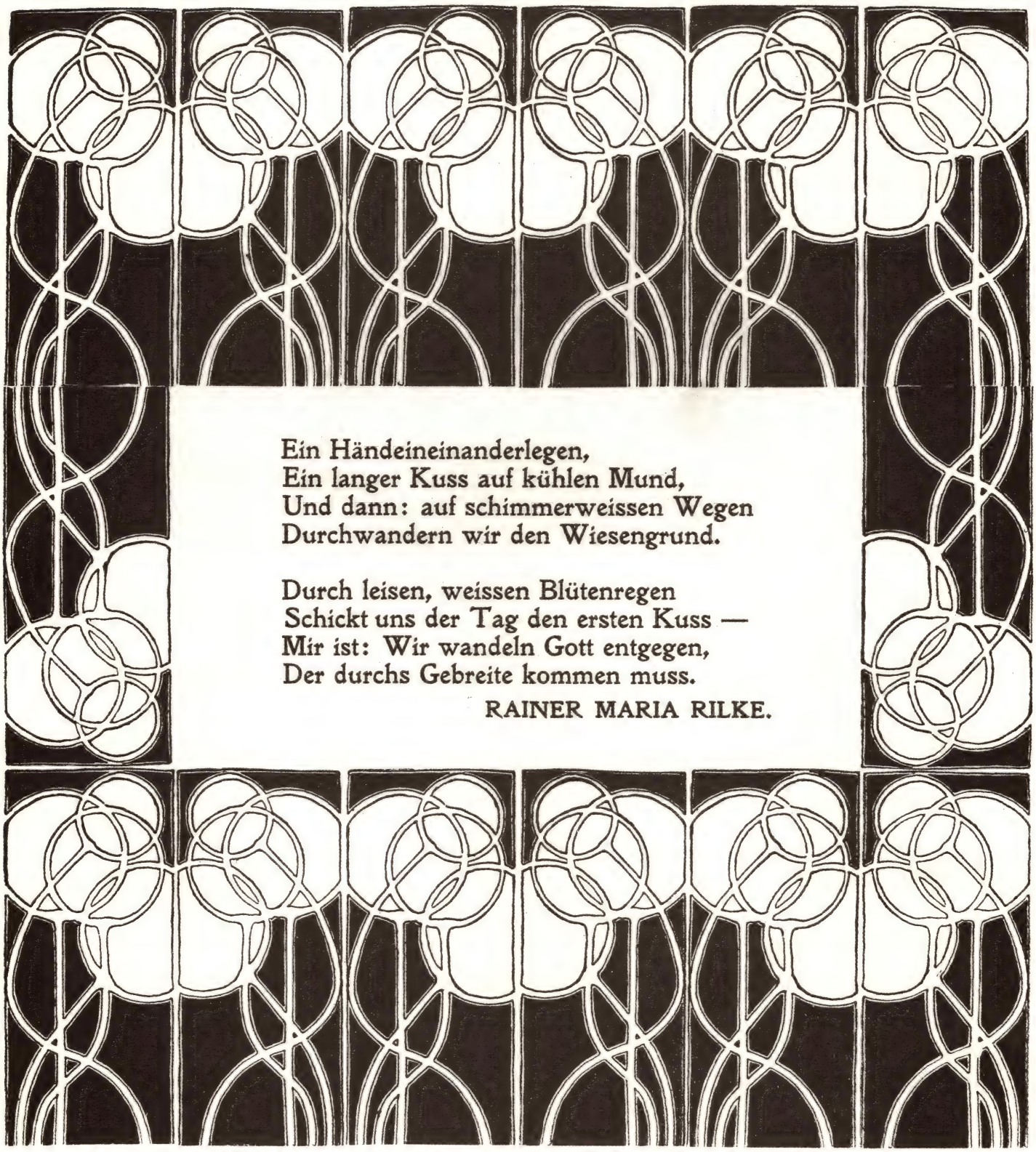
GIOVANNI SEGANTINI

Sonnenlieder




RUDOLFINUM
1907
AUSSTELLUNG DES VEREINES
DEUTSCHER BILDENDER KÜNSTLER
IN BÖHMEN · 20:I BIS 20:II
ENTREE 60 HELLER
9 UHR FRÜH · 4 UHR ABENDS
MARGOLD WIEN

ARTHUR SCHNITZLER
REIGEN
ZEHN DIALOGE
GESCHRIEBEN WINTER 1896-97
BUCHSCHMUCK VON BERTHOLD LÖFFLER
WIENER VERLAG
WIEN UND LEIPZIG
1903

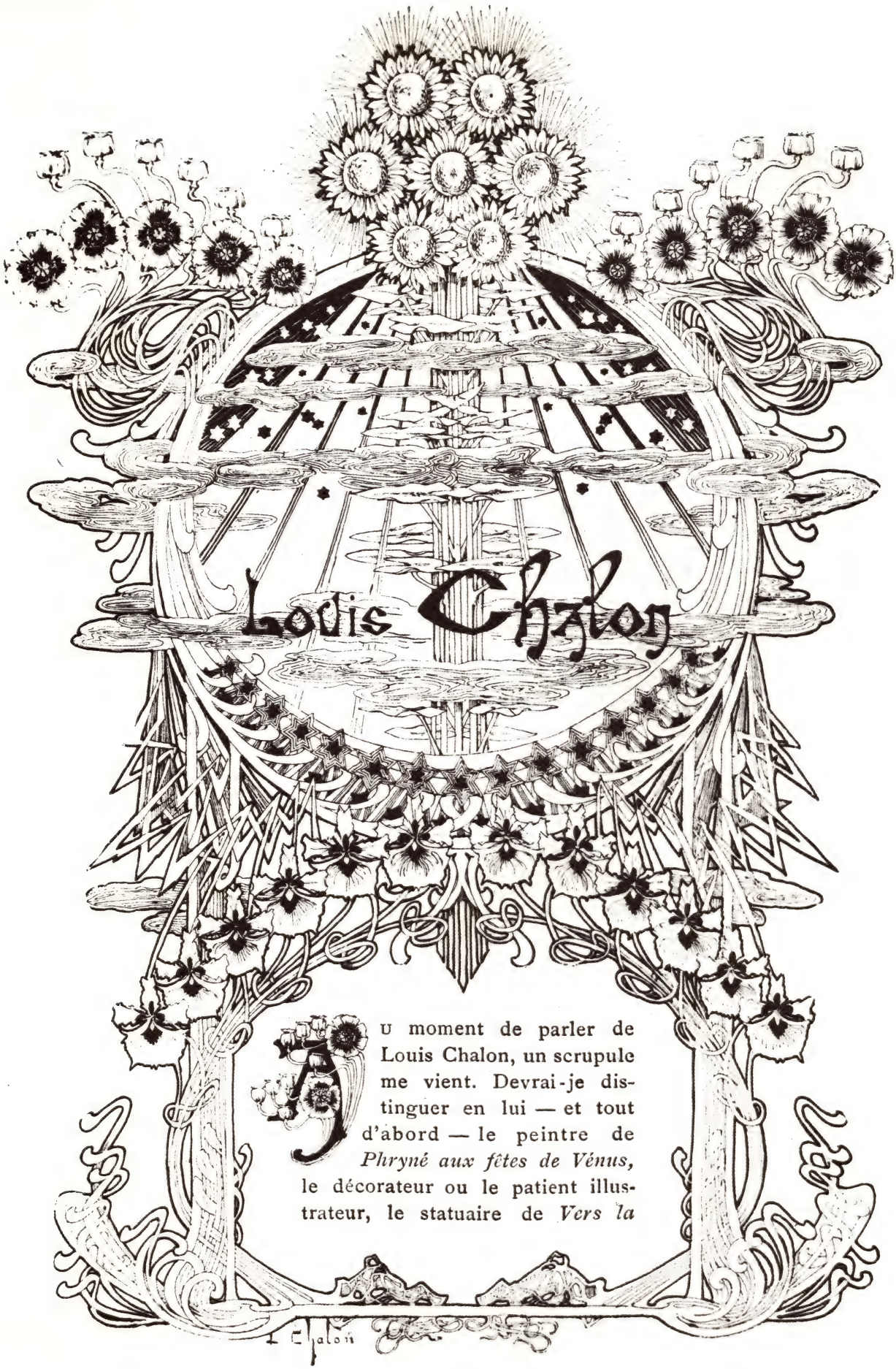


Ein Händeineinanderlegen,
Ein langer Kuss auf kühlen Mund,
Und dann: auf schimmerweissen Wegen
Durchwandern wir den Wiesengrund.

Durch leisen, weissen Blütenregen
Schickt uns der Tag den ersten Kuss —
Mir ist: Wir wandeln Gott entgegen,
Der durchs Gebreite kommen muss.

RAINER MARIA RILKE.

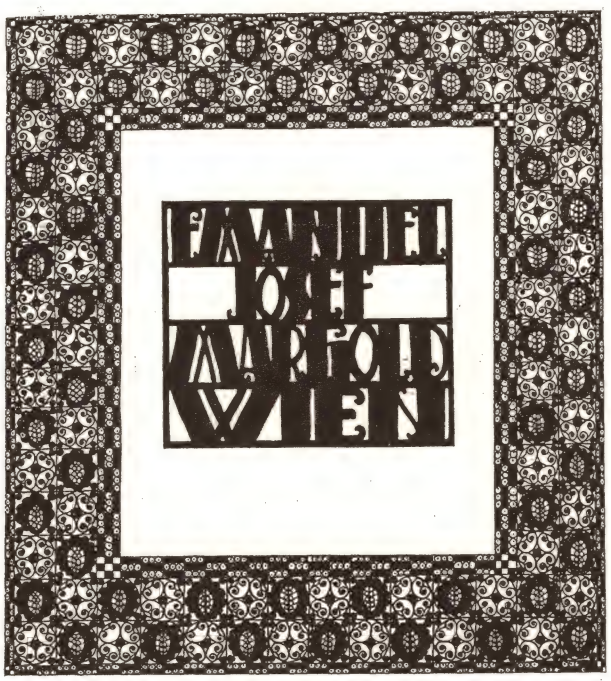
Louis Chalon



Au moment de parler de Louis Chalon, un scrupule me vient. Devrai-je distinguer en lui — et tout d'abord — le peintre de *Phryné aux fêtes de Vénus,* le décorateur ou le patient illustrateur, le statuaire de *Vers la*

JOVENTUT

DIE
GESCHICHTE
VON O-TEI


JOSEF
WIEN

LACERBA

DELLA

ANNO III
NUM° 44

GODFRED & GHEMEN
1890

Jhr. Onno Zwier van Haren.
en
Mr Willem Bilderdijk.
S.L.VANLOOY. H. GERLINGS
AMSTERDAM.

Book ix. Chapter j.

HOW A YOUNG MAN CAME INTO THE COURT OF KING ARTHUR, AND HOW SIR KAY CALLED HIM IN SCORN LA COTE MALE TAILE.

AT the court of King Arthur there came a young man and bigly made, and he was richly bisene; and he desired to be made knight of the king, but his over-garment sat overthwartly, howbeit it was rich cloth of gold. What is your name? said King Arthur. Sir, said he, my name is Breunor le Noire, and within short space ye shall know that I am of good kin. It may well be, said Sir Kay the Seneschal, but in mockage ye shall be called La Cote Male Taile, that is as much to say the evil-shapen coat. It is a great thing that thou askest, said the king; and for what cause wearest thou that rich coat? tell me, for I can well think for some cause it is. Sir, he answered, I had a father a noble knight, and as he rode on hunting upon a day it happed him to lay him down to sleep; and there came a knight that had been long his enemy, and when he saw he was

Book xvj. Chapter j.

HOW SIR GAWAINE WAS NIGH WEARY OF THE QUEST OF THE SANGREAL, AND OF HIS MARVELLOUS DREAM.

HEN Sir Gawaine was departed from his fellowship he rode long without any adventure. For he found not the tenth part of adventure as he was wont to do. For Sir Gawaine rode from Whitsuntide until Michaelmas and found none adventure that pleased him. So on a day it befel Gawaine met with Sir Ector de Maris, and either made great joy of other that it were marvel to tell. And so they told every each other, and complained them greatly that they could find none adventure. Truly, said Sir Gawaine unto Sir Ector, I am nigh weary of this quest, and loth I am to follow further in strange countries. One thing marvelled me, said Sir Ector, I have met with twenty knights, fellows of mine, and all they complain as I do. I have marvel, said Sir Gawaine, where that Sir Launcelot your brother is. Truly, said Sir Ector,

Book xj. Chapter j.

HOW SIR LAUNCELOT RODE ON HIS ADVENTURE, AND HOW HE HOLPE A DOLOROUS LADY FROM HER PAIN, AND HOW THAT HE FOUGHT WITH A DRAGON.

NOW leave we Sir Tristram de Liones, and speak we of Sir Launcelot du Lake and of Sir Galahad, Sir Launcelot's son, how he was gotten, and in what manner, as the book of French rehearseth. Afore the time that Sir Galahad was gotten or born, there came in an hermit unto King Arthur upon Whitsunday, as the knights sat at the Table Round. And when the hermit saw the siege perilous, he asked the king and all the knights why that siege was void. Sir Arthur and all the knights answered, There shall never none sit in that siege but one, but if he be destroyed. Then said the hermit, Wot ye what is he? Nay, said Arthur and all the knights, we wot not who is he that shall sit therein. Then wot I, said the hermit, for he that shall sit there is unborn and ungotten, and this same year

Book xix. Chapter i.

HOW QUEEN GUENEVER RODE ON MAYING WITH CERTAIN KNIGHTS OF THE ROUND TABLE AND CLAD ALL IN GREEN.

SO it befell in the month of May, Queen Guenever called unto her, knights of the Table Round; and she gave them warning that early upon the morrow she would ride on Maying into woods and fields beside Westminster. And I warn you that there be none of you but that he be well horsed, and that ye all be clothed in green, either in silk outher in cloth; and I shall bring with me ten ladies, and every knight shall have a lady behind him, and every knight shall have a squire and two yeomen; and I will that ye all be well horsed. So they made them ready in the freshest manner. And these were the names of the knights: Sir Kay le Seneschal, Sir Agravaine, Sir Brandiles, Sir Sagramore le

ROBERT DE FLERS

ILSÉE

PRINCESSE DE TRIPOLI

Cent trente-deux lithographies en couleurs par A. Mucha.

« Jaufré Rudel, le père même de Jaufré Rudel, le troubadour dont l'aventure amoureuse emplira ce récit, était prince de Blaye vers l'an 1140. Les bonnes gens, manants et vilains, au pays de Saintonge, donnaient volontiers ce titre aux seigneurs et châtelains que la langue latine désignait sous le nom de DOMINUS et que le français, d'une appellation plus seyante, désignait par le vocable de sire ».

Tel est le début de ce poème légendaire. J'ai tenu à le citer pour bien indiquer le milieu dans lequel l'illustrateur devra faire évoluer sa fantaisie

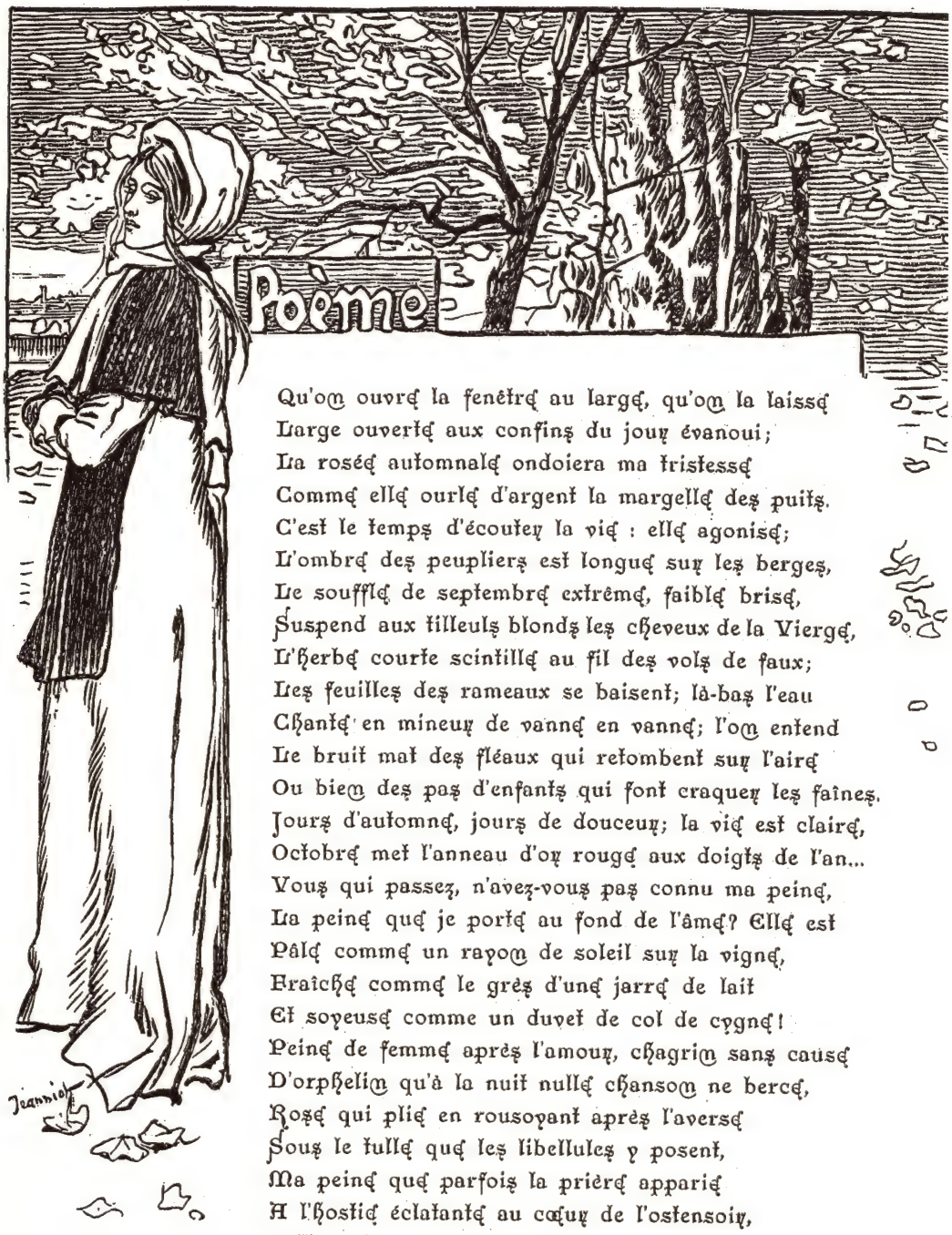
célèbrent dans leurs légendes, se soit constituée dès le berceau sa gardienne. Il s'abandonne sans raisonner, ainsi qu'il le dit lui-même, à l'impulsion vigilante de cette protectrice invisible qui le pousse dans la vie comme s'il marchait en un rêve, faisant naître sous ses pas, à l'heure fatale, les circonstances heureuses. Ce Morave, dont l'élégance native est faite de douceur, et qui porte dans ses yeux bleus l'énergie inquiète des rêveurs tourmentés par la chimère, ne doute de rien parce qu'il se sent préservé par un talisman. Ce talisman, c'est un idéal de labeur obstiné dans la solitude farouche où son activité se donne carrière. » Nous avons tenu à citer ce passage, car il est pris sur le vif et très exactement noté.

Tout jeune, comme Grasset, dont la vie est faite de labeur consciencieux et de volonté inébranlable, Mucha quitta son pays, voulant être peintre

Book xiv. Chapter j.

HOW SIR PERCIVALE CAME TO A RECLUSE AND ASKED COUNSEL, AND HOW SHE TOLD HIM THAT SHE WAS HIS AUNT.

NOW saith the tale, that when Sir Launcelot was ridden after Sir Galahad, the which had all these adventures above said, Sir Percivale turned again unto the recluse, where he deemed to have tidings of that knight that Launcelot followed. And so he kneeled at her window, and the recluse opened it and asked Sir Percivale what he would. Madam, he said, I am a knight of King Arthur's court, and my name is Sir Percivale de Galis. When the recluse heard his name she had great joy of him, for mickle she had loved him tofore any other knight, for she ought to do so, for she was his aunt. And then she commanded the gates to be opened, and there he had all the cheer that she might make him, and all that



Qu'on ouvre la fenêtre au large, qu'on la laisse
Large ouverte aux confins du jour évanoui;
La rosée automnale ondoiera ma tristesse
Comme elle ourle d'argent la margelle des puits.
C'est le temps d'écouter la vie : elle agonise;
L'ombre des peupliers est longue sur les berges,
Le souffle de septembre extrême, faible brise,
Suspend aux tilleuls blonds les cheveux de la Vierge,
L'herbe courte scintille au fil des vols de faux;
Les feuilles des rameaux se baisent; là-bas l'eau
Chante en mineur de vanne en vanne; l'on entend
Le bruit mat des fléaux qui retombent sur l'aire
Ou bien des pas d'enfants qui font craquer les faînes.
Jours d'automne, jours de douceur; la vie est claire,
Octobre met l'anneau d'or rouge aux doigts de l'an...
Vous qui passez, n'avez-vous pas connu ma peine,
La peine que je porte au fond de l'âme? Elle est
Pâle comme un rayon de soleil sur la vigne,
Fraîche comme le grès d'une jarre de lait
Et soyeuse comme un duvet de col de cygne!
Peine de femme après l'amour, chagrin sans cause
D'orphelin qu'à la nuit nulle chanson ne berce,
Rose qui plie en rousoyant après l'averse
Sous le tulle que les libellules y posent,
Ma peine que parfois la prière apparie
A l'hostie éclatante au cœur de l'ostensoir,
Cette peine est vraiment trop obscure ce soir :
Qu'on ouvre la fenêtre au large, sur la Vie.

CHARLES GUÉRIN.

GIESSHÜBL
SAUERBRUNN

NEVDORF

SOUPER

Arts d'industrie,
de construction et d'ornementation
UCCLE près Bruxelles
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Meubles Papiers peints
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Appareils d'éclairage pour le gaz et
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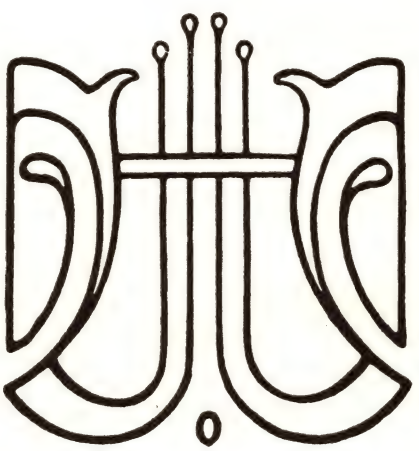
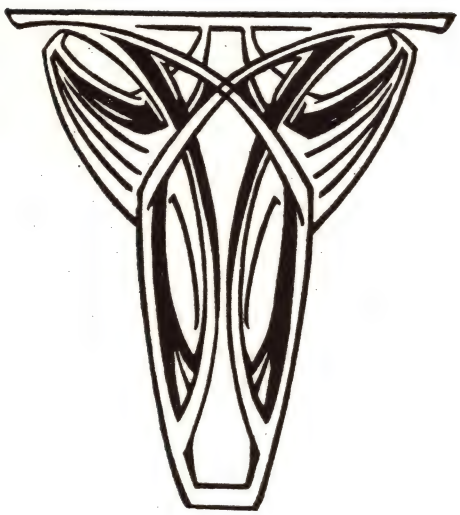
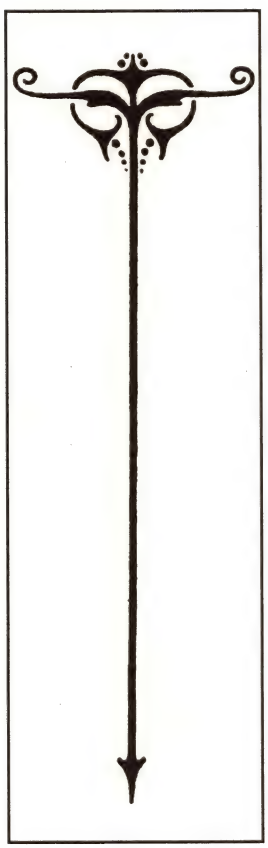
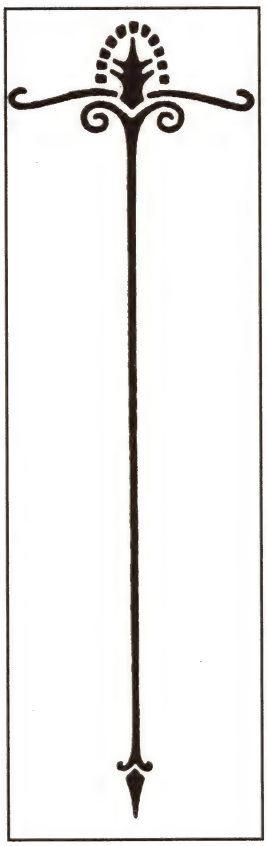
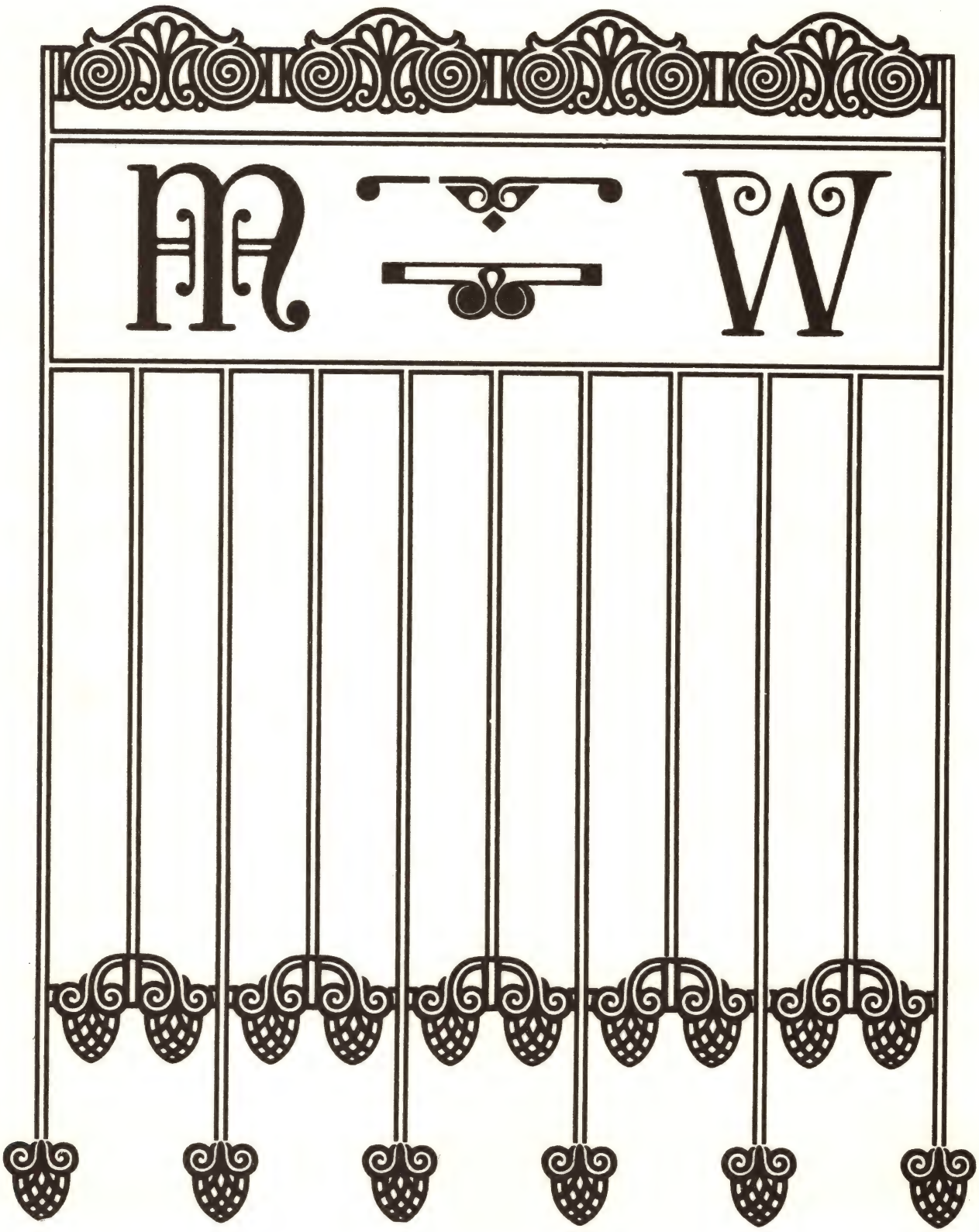
usuels et d'ornementation
Tous
les objets
sont fabriqués
dans
les ateliers
de la maison
et portent
la marque
ci-dessus.
HENRY
VAN
DE
VELDE

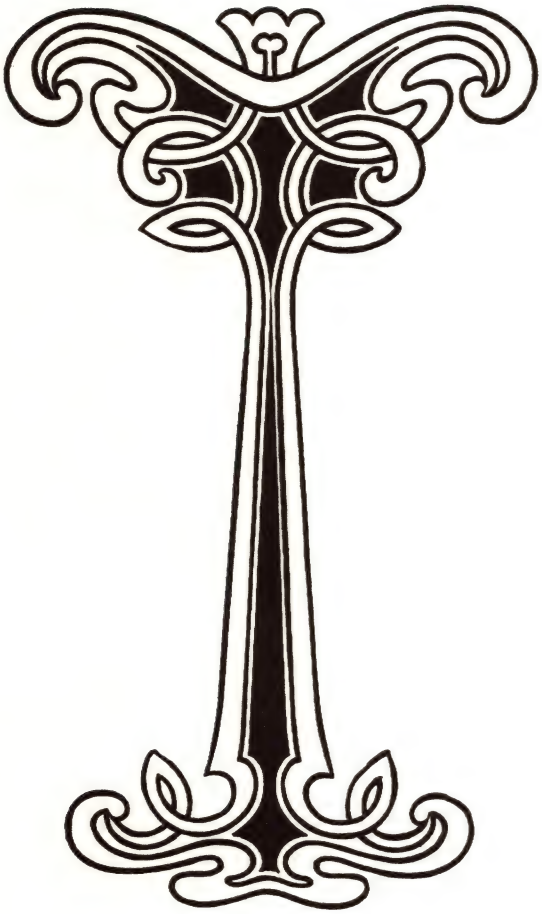


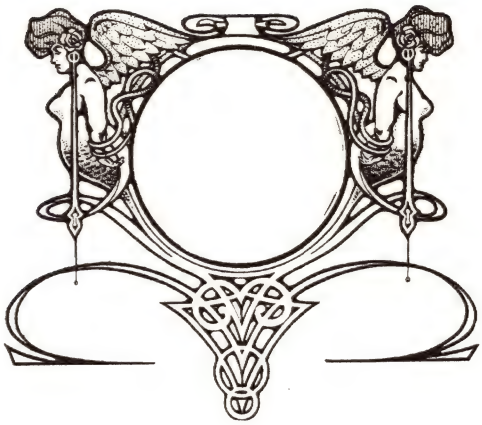


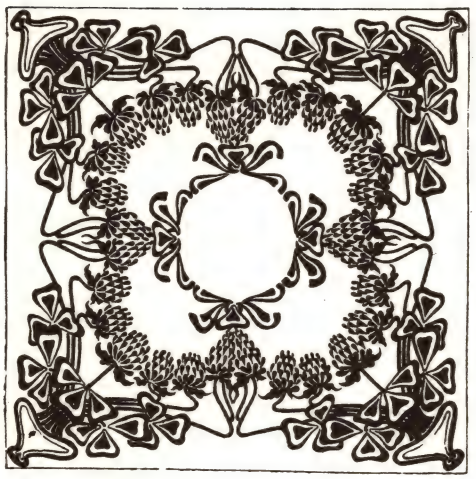


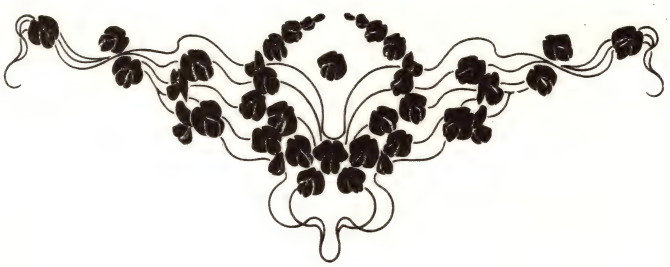


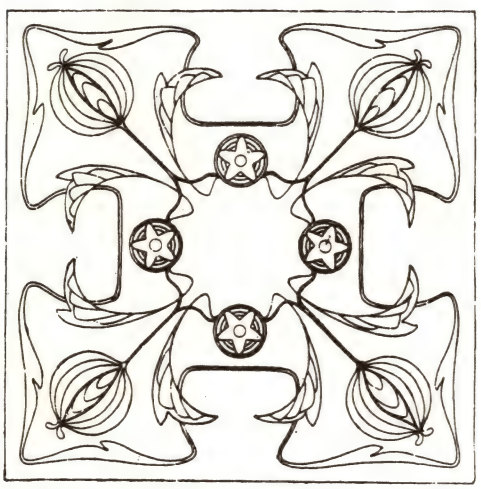


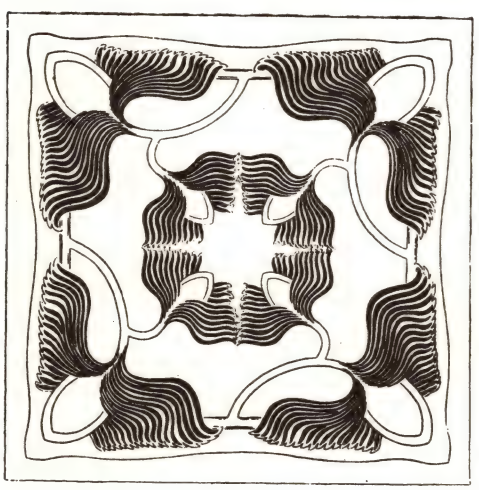




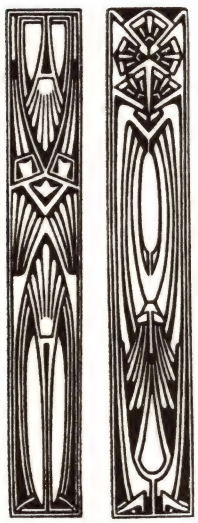


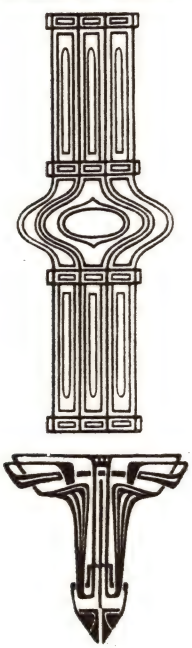


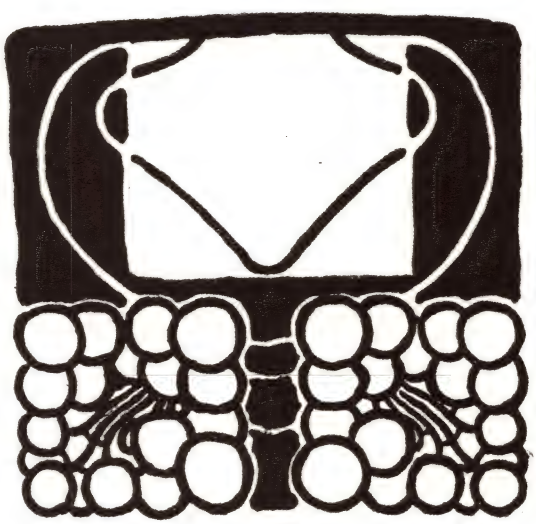


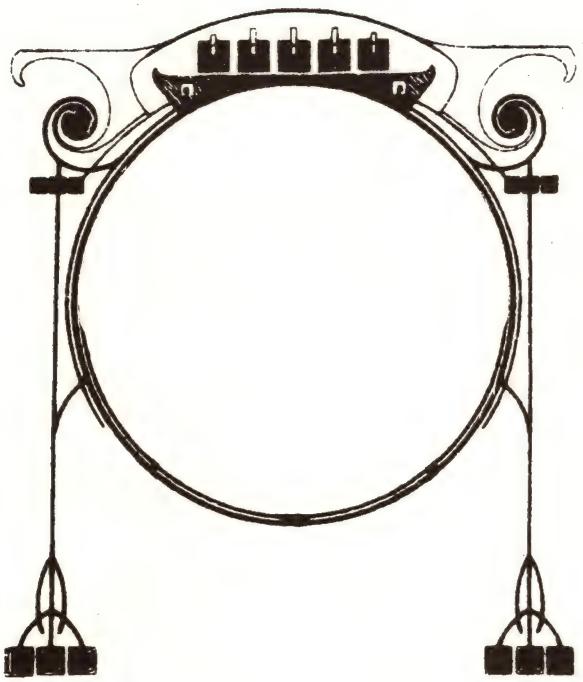


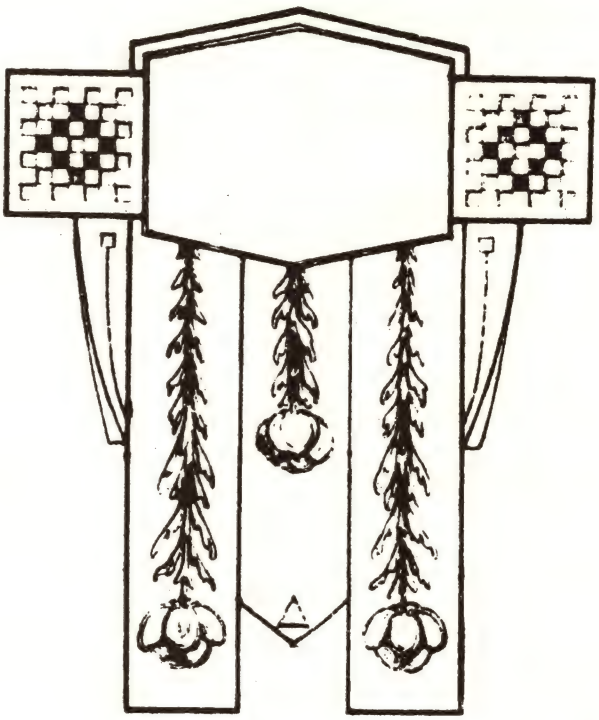
VORWORT ZUM II. JAHRGANG.

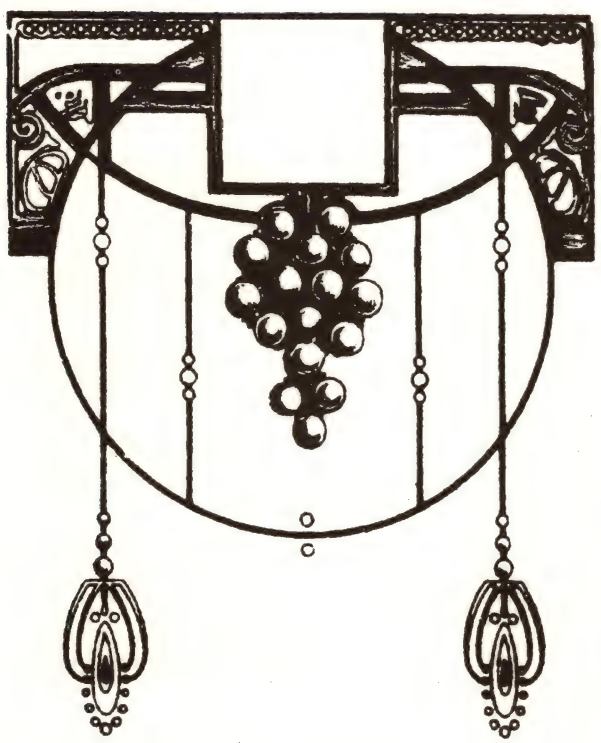


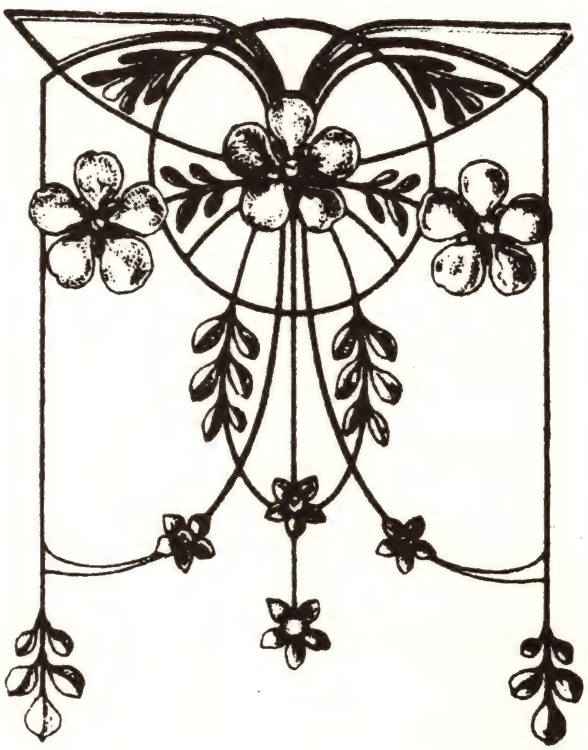


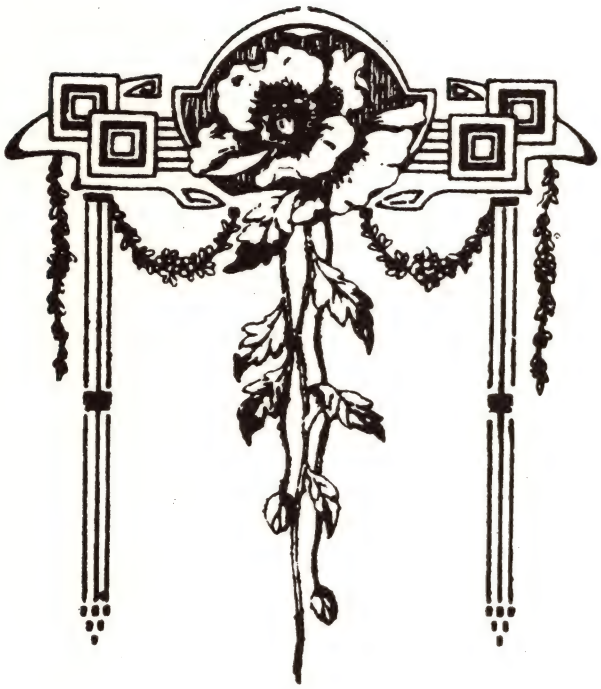


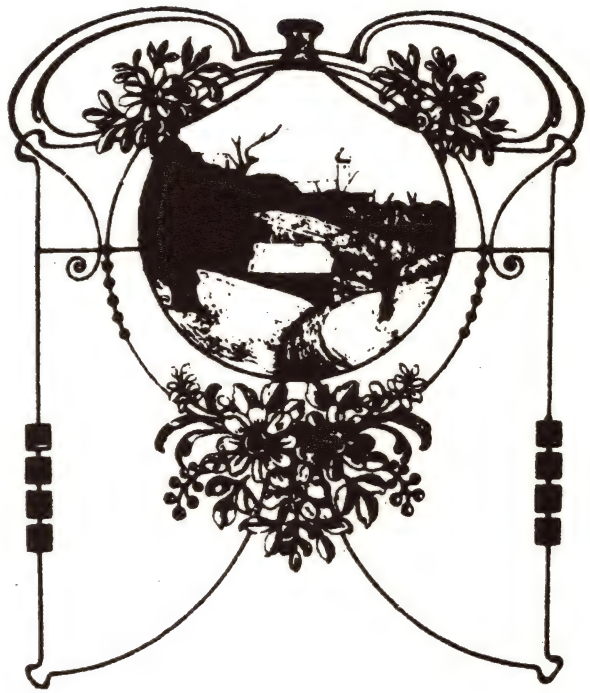


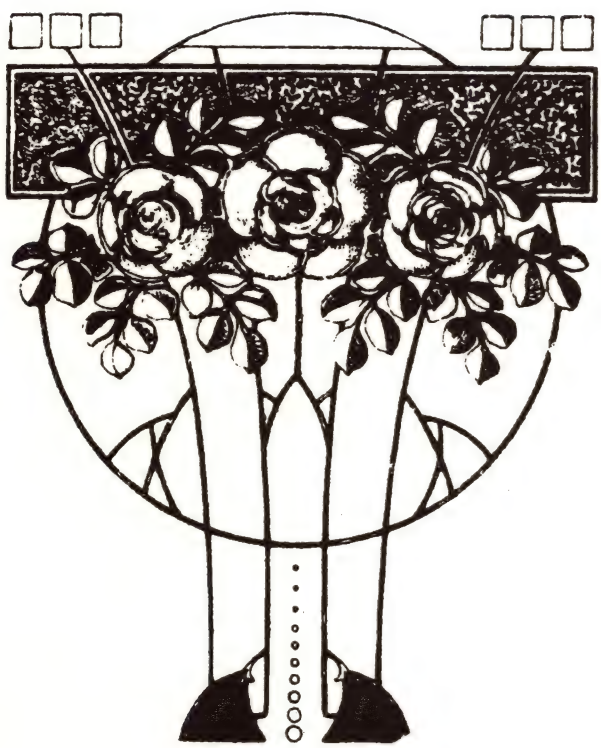


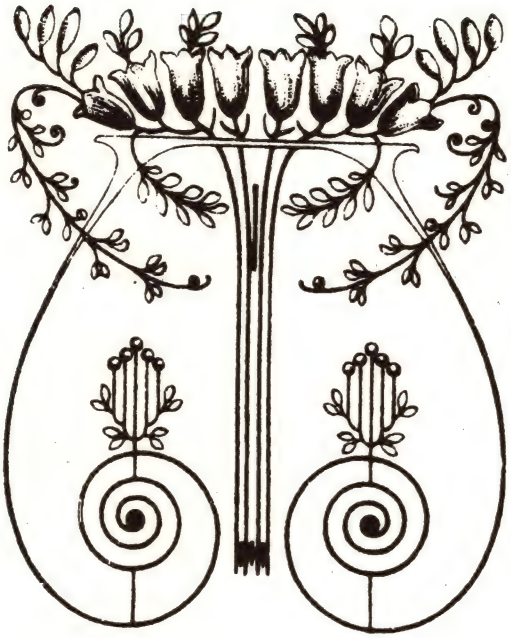


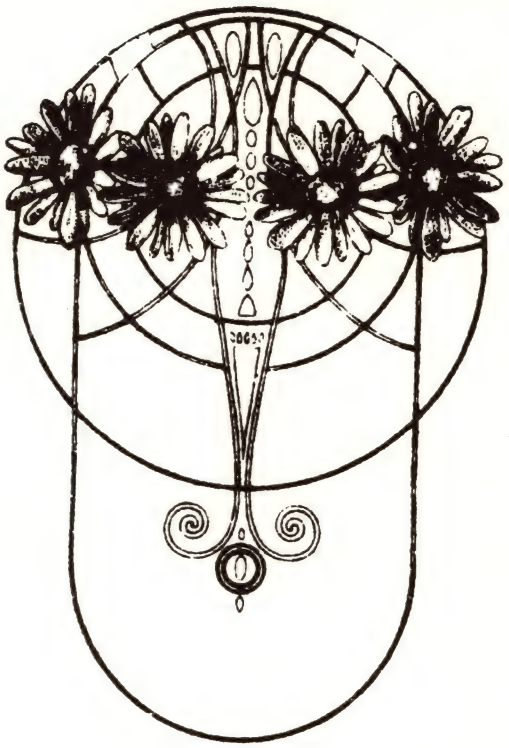


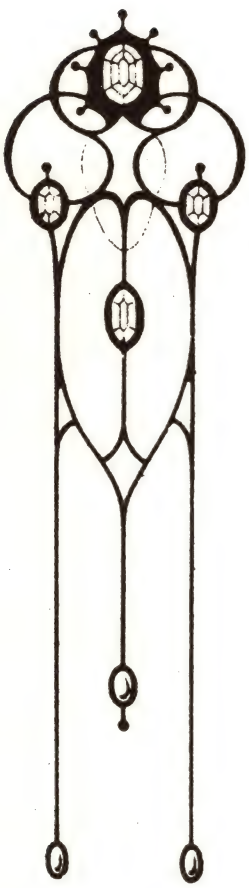


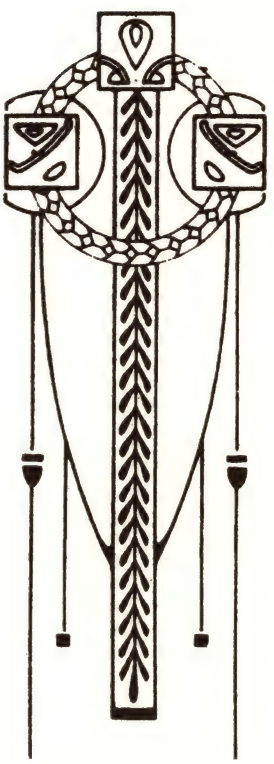


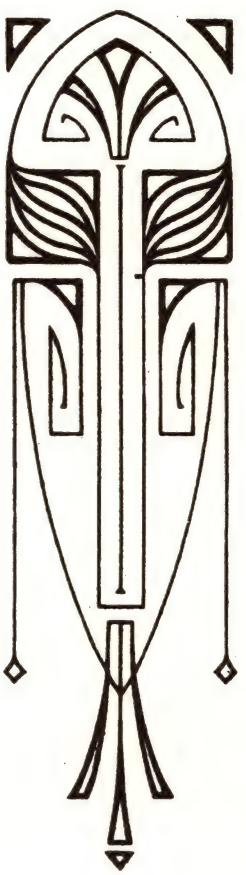


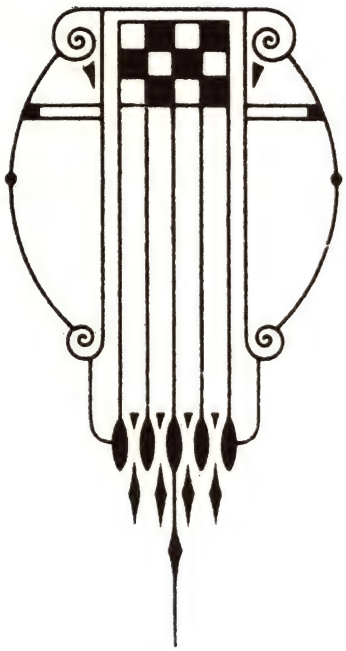


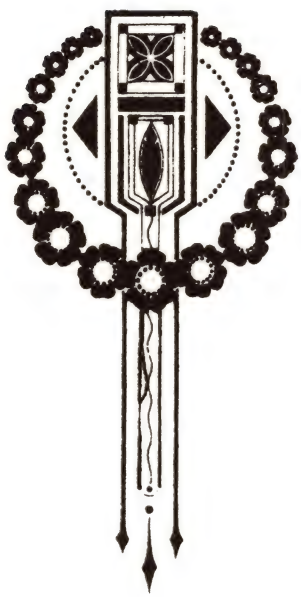


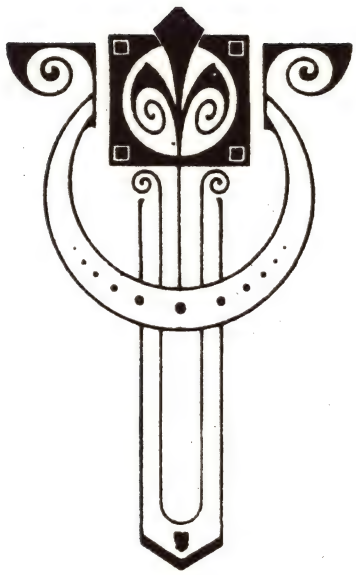


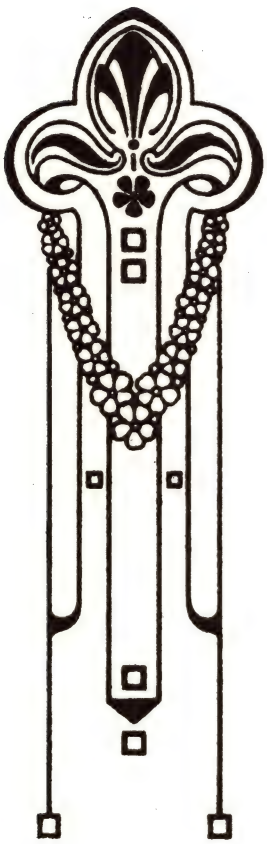


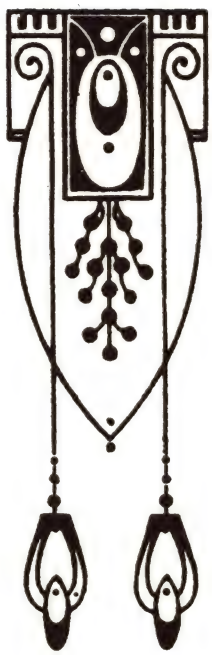


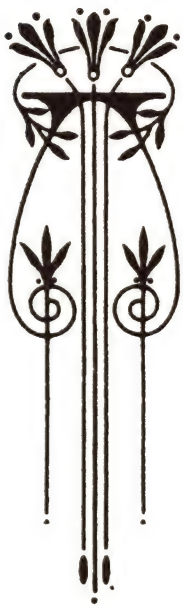


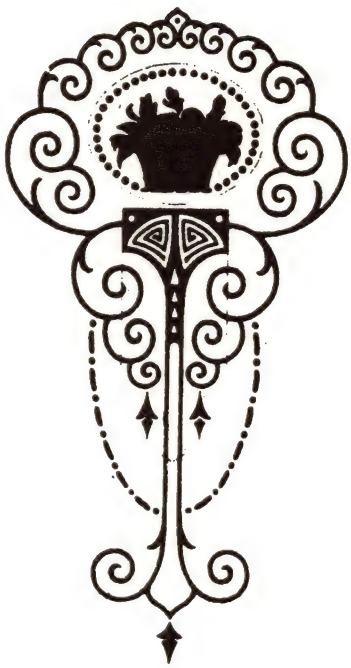


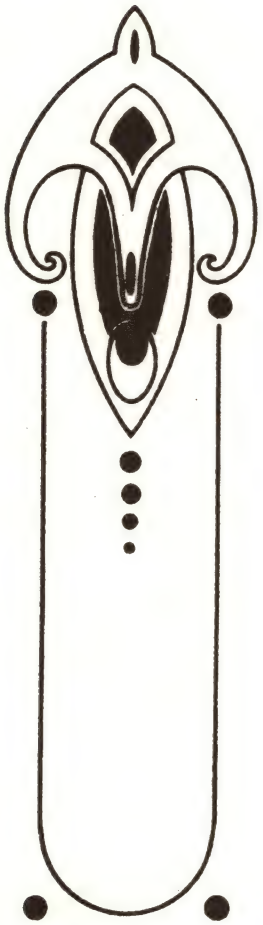


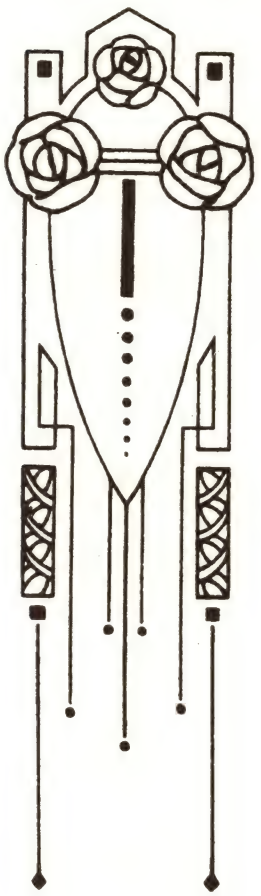


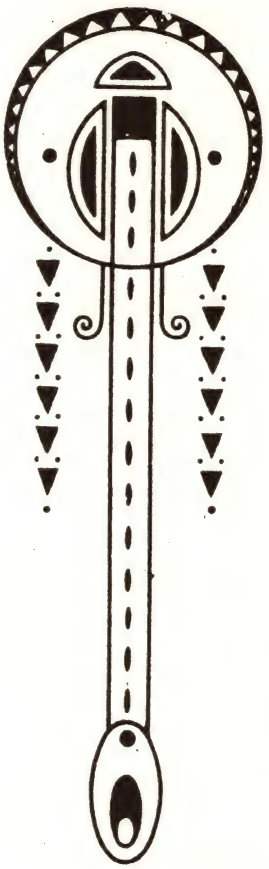


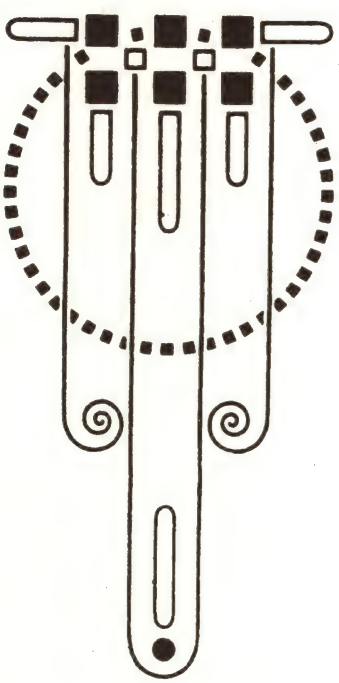


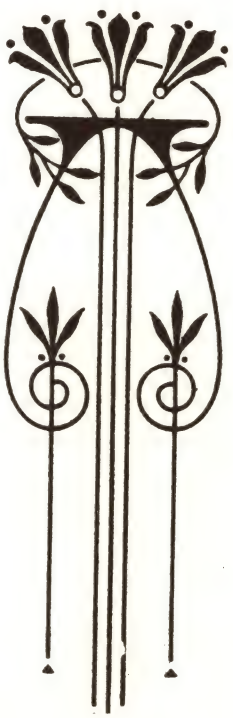


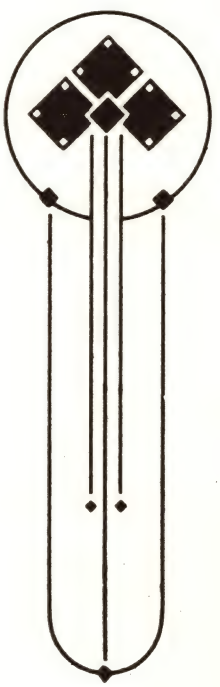


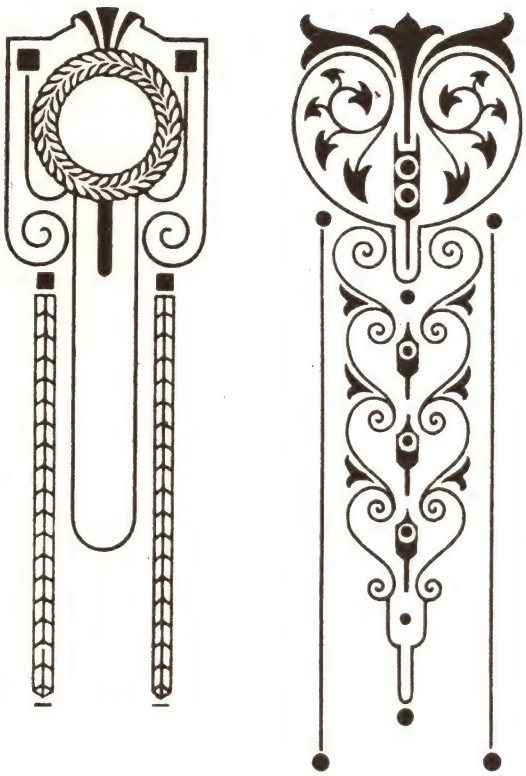


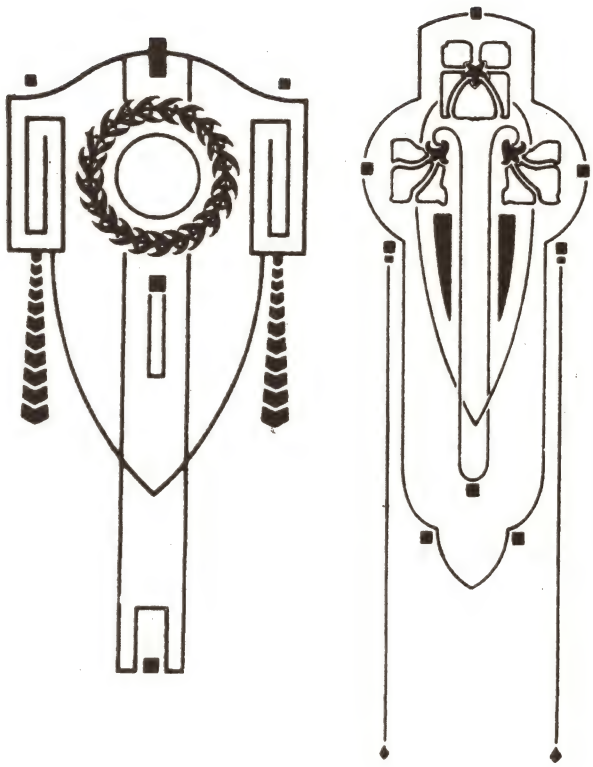


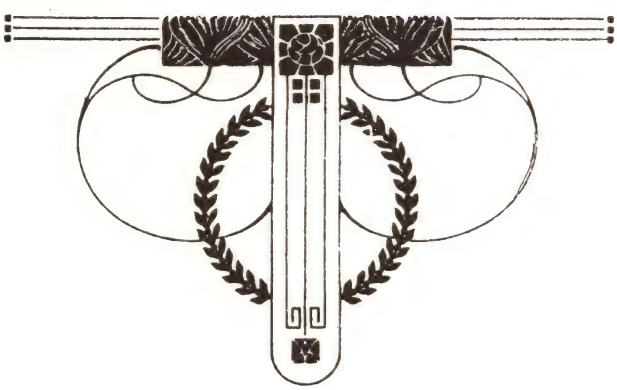


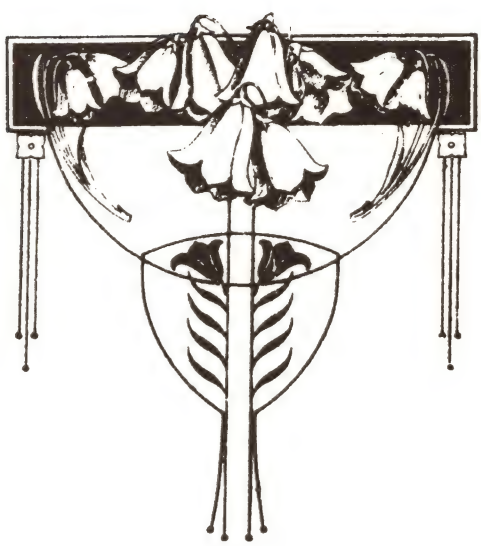












Emil Cousé

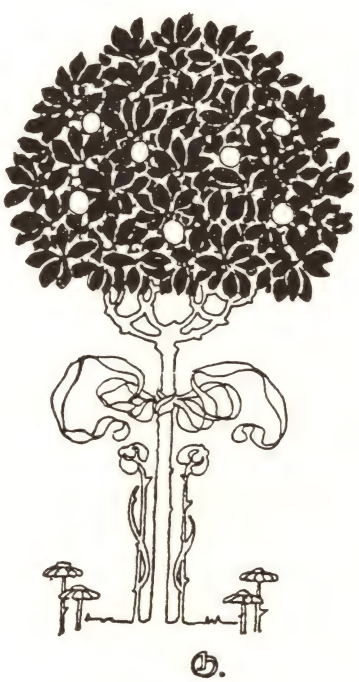
Explicit liber Octodecimus.
And here followeth
liber xix.

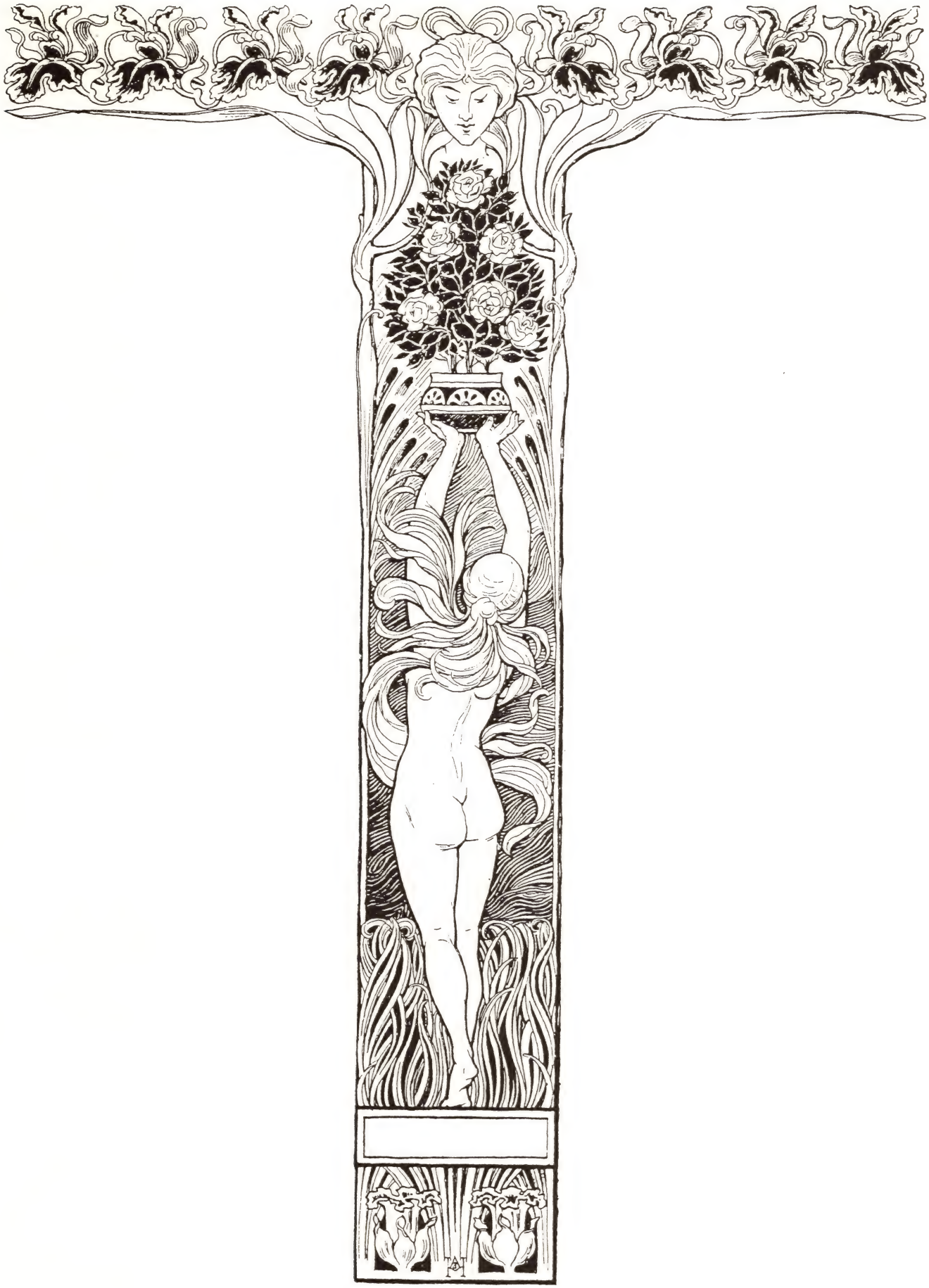
LE MORTE DARTHVR
By Sir Thomas Malory, Knt.
The Introduction By Professor Rhys
The Designs by Aubrey Beardsley
London J. M. Dent & Co.
AUBREY BEARDSLEY.

des prächtigen Kuppelraumes zu sehen ist; dies die äusserste Spitze des Berges Moria. Wir passieren noch einige Stationen vom Leidensweg und gelangen zum österreichischen Hospize, von dessen Terrasse man einen wunderbaren Anblick der merkwürdigen ⊙ Stadt geniessen kann. ⊙ Lauter graue, aus Stein gebaute Würfel mit kleinen Kuppeln sind die arabischen Wohnhäuser. Im Hintergrunde der Oelberg und in weitester Ferne in zartesten Tönen ziehen die Moabiter- und Ammoniterberge am todten Meere. ⊙ Sonnenuntergang ist nahe, und da lohnt es sich, einen Blick vom Oelberg zu machen. Jerusalem breitet seinen zarten, blaugrauen Schatten übers Thal, wie Gold erglänzen die Höhen umher = leuchtender hab' ich's wo anders nie gesehen = dann färbt den Himmel seltsames Rosa, das wieder durch ein von unten heraufziehendes zartes Blau allmählich verdrängt wird. ⊙⊙⊙

Jerusalem 25. April 1899

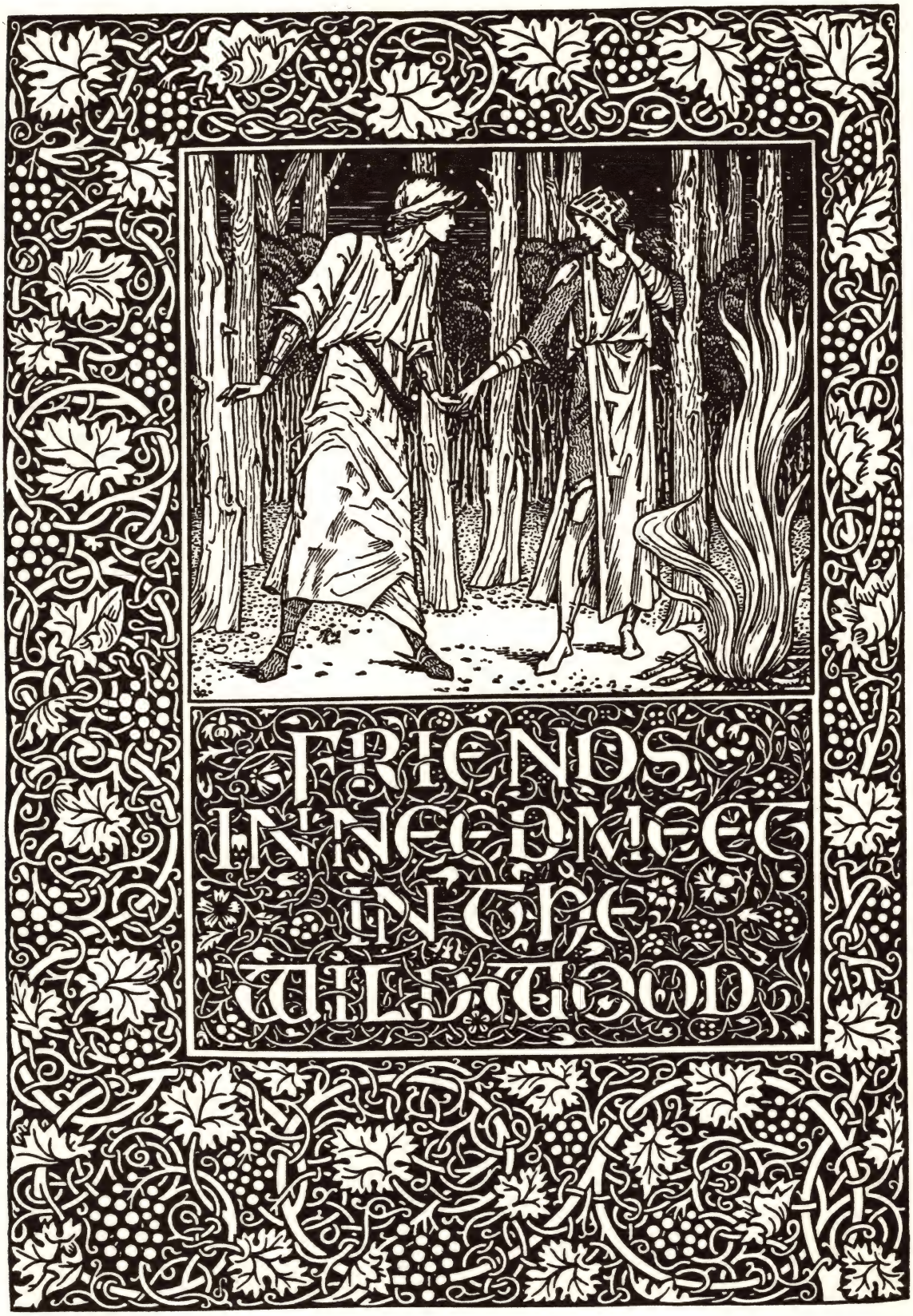
J. V. KRÄMER.





LIBRAIRIE
des Arts Décoratifs
POUR LA PENSÉE
SA VIE
Carte Postale
H. Bonvallet

Club des Artisans
A. Prinet
R
17 rue du Rocher
L'Avenir
Paris
A.C. Allio
Paris
U. des A.
T
Exposition
Paris
1900
L'union des Arts
Paris
G


FRIENDS
INNEED MEET
IN THE
WEALD WOOD

Chapter I. An Adventure in the Wood under the Mountains ✠

WAS THE NIGHT WORN to the time appointed, for it was two hours after midnight, so he stepped out of his tent clad in all his war gear, and went straight to the doddered oak, and found Redhead there with but one horse, whereby Ralph knew that he held to his purpose of going his ways to Utterbol: so he took him by the shoulders and embraced him, rough carle as he was, and Redhead kneeled to him one moment of time & then arose and went off into the night. But Ralph got a-horseback without delay & rode his ways warily across the highway and into the wood, and there was none to hinder him. Though it was dark but for the starlight, there was a path, which the horse, & not Ralph, found, so that he made some way even before the first glimmer of dawn, all the more as the wood was not very thick after the first mile, and there were clearings here and there. ❧ So rode Ralph till the sun was at point to rise, and he was about the midst of one of those clearings or wood-lawns, on the further side whereof there was more thicket, as he deemed, than he had yet come to; so he drew rein and looked about him for a minute. Even therewith he deemed he heard a sound less harsh than the cry of the jay in the beech-trees, and shriller than the moaning of the morning breeze in the wood. So he falls to listening with both ears, and this time deems that he hears the voice of a woman: & therewith came into his mind that old & dear adventure of the Wood Perilous; for he was dreamy with the past eagerness of his deeds, & the long and lonely night. But yet he doubted somewhat of the voice when it had passed his ears, so he shook his rein, for he thought it not good to tarry. ❧ Scarce then had his horse stepped out, ere there came a woman running out of the thicket before him & made toward him over the lawn. So he gat off his horse at once &

• Captions •

• Légendes •

• Legenden •

• Leyendas •

Page 10: Alfred Garth Jones, in *The Minor Poems of John Milton,* London, 1898.
Page 11, top: Jessie Marion King in S. Evans. *The Hight History of Holy Graals,* London, 1903. **Bottom:** Rie Cramer, *Het Diamanten Prinsesje,* 1910.
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Page 13, top, Karoly Harmos. *Vignette,* 1909. **Center:** Eugène Grasset. Chapiter heading, Paris. **Bottom:** Vignettes, early 20th century.
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Page 23: Annie French. *The Picture Book,* 1906.
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